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1899

Christus

Oratorium

nach Texten aus der heiligen Schrift und der
katholischen Liturgie,

für
Soli, Chor, Orgel und grosses Orchester

componirt

von

Franz Liszt.

Clavierauszug

mit lateinischen und deutschem Text.

Preis 24 Mark.

Eigentum der Verleger.

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Veritatem autem facientes in caritate, crescamus in illo per omnia, qui est caput Christus.

Paulus, ad Ephesios 4, 15.

Wahrheit in Liebe wirkend, lasset uns in Allem wachsen an Dem der das Haupt ist, Christus.

Paulus, an die Epheser 4, 15.

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Weihnachtsoratorium.

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Text

zu dem

Oratorium „Christus“ von Franz Liszt.

Erster Theil.

Weihnachts-Oratorium.

No. 1. Einleitung.

„Rorate caeli desuper, et nubes
pluant iustum; aperiatur terra et
germinet Salvatorem.“

(Jes. XLV. 8.)

„Thauet ihr Himmel von oben,
die Wolken mögen regnen den
Gerechten; die Erde thu' sich
auf, und sprosse den Heiland.“

(Uebersetzung von J. Fr. Allioli.)

No. 2. Pastorale (Instrumentale). Verkündigung des Engels.

Angelus Domini ad pastores
ait: Nolite timere! annuntio vobis
gaudium magnum, quia natus est
vobis hodie Salvator mundi, alle-
luja. Facta est cum Angelo multi-
tudo caelestis exercitus, laudantium
Deum et dicentium: gloria in exel-
sis Deo et in terra pax hominibus
bonae voluntatis.“

(Luc. II, 10 — 14.)

Der Engel des Herrn sprach zu
den Hirten: „Fürchtet euch nicht,
denn siehe, ich verkündige euch
eine grosse Freude, die allem Volk
widerfahren wird: denn heute ist
euch der Heiland der Welt ge-
boren worden. Und sogleich war
bei dem Engel eine Menge himm-
lischer Heerschaaren, welche Gott
lobten und sprachen: „Ehre sei
Gott in der Höh', und Friede den
Menschen auf Erden, die eines
guten Willens sind.“

(Allioli.)

No. 3. Stabat mater speciosa (Canto).

Stabat mater speciosa
Juxta foenum gaudiosa,
Dum iacebat parvulus;
Cujus animam gaudentem
Laetabundam et ferventem
Pertransivit jubilus.

O quam laeta et beata
Fuit illa Immaculata
Mater Unigeniti!
Quae gaudebat et ridebat,
Exultabat, cum videbat
Nati partum inclyti.

Stand die Mutter da, die hohe,
Die ob ihres Kindleins frohe,
Das in armer Krippe lag,
Deren Seele, voll Entzücken,
Strahlt' aus ihren Freuden-
blicken
Jubelt' in des Herzens Schlag.
Welche sel'ge, wonnerweckte
Mutter war die Unbefleckte
Ob des Eingeborenen!
Jauchzend sieht vor ihren Augen,
Die nicht satt an ihm sich
saugen,
Sie den Auserkorenen.

Quis est is, qui non gauderet,
Christi matrem si videret
In tanto solatio?

Quis non posset collaetari,
Christi matrem contemplari
Ludentem cum Filio?

Pro peccatis suae gentis
Christum vidit cum jumentis
Et algori subditum.

Vidit suum dulcem natum
Vagientem, adoratum
Vili diversorio.

Nato Christo in praesepe,
Caeli cives canunt laete
Cum immenso gaudio.

Stabat Senex cum Puëla,
Non cum verbo nec loquela,
Stupescences cordibus.

Eja Mater, fons amoris,
Me sentire vim ardoris
Fac ut tecum sentiam!

Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Sancta Mater, istud agas
Prone nostro ducas plagas
Cordi fixas valide;

Tui Nati caelo lapsi
Tam dignati foeno nasci
Poenas mecum divide.

Fac me vere congaudere,
Jesulino cohaerere,
Donec ego vixero.

In me sistat ardor tui:
Puerino fac me frui,
Dum sum in exilio.

Hunc ardorem fac communem
Ne facias me immunem
Ab hoc desiderio.

Wer nicht sollte mitempfinden
Lust, so ihre Augen künden,
Die hier Christi Mutter fühlt?

Wen nicht labte Himmelsthauen,
Darf er Christi Mutter schauen,
Wie sie mit dem Kindlein
spielt?

Wegen seines Volkes Schulden
Sieht sie, bei den Thieren, dulden
Ihn der Kälte Ungemach;

Weinen sieht den süssen, lieben
Sohn sie, doch Anbetung üben
Hirten unter schlechtem Dach.

Als geboren Christ im Stalle,
Singen Engelein mit Schalle
Hosianna in der Höh';

Joseph und Maria, schweigend,
Stehn mit Staunen sich ver-
neigend
In des Wunders heiliger Näh'.

Mutter, Du, der Liebe Quelle,
Fach in mir die Gluten helle,
Gieb mir Deiner Lieb' ein Theil;

Lass mein Herz für Christ ent-
brennen,
Meine Lieb' ihm heiss bekennen:
Ihm gefallen sei mein Heil!

Heil'ge Mutter, lass den Deinen
Tief empfinden jene Peinen,
Präge sie in dieses Herz;

Er, vom Himmel Dir erkoren,
Auf geringer Streu geboren,
Theile mit mir seinen Schmerz.

Schaff, dass ich mit Liebesfreude
Auch am theuren Sohn mich
weide,
Bis erlischt mein Lebenslicht.

Deine Inbrunst zu dem stüssen
Kinde lass mich mit geniessen,
Weil mich hier der Bann um-
flieht.

Solche Liebe, fleh' ich, theile
Allen mit zu ihrem Heile:
Dies auch mir versage nicht!

Virgo virginum praeclara,
 Mihi jam non sis amara:
 Fac me Parvum rapere;
 Pulchrum Fantem fac ut portem,
 Qui nascendo vicit mortem,
 Volens vitam tradere.

Fac me tecum satiari,
 Nato tuo inebriari,
 Stans inter tripudia;

Inflammatum et accensum,
 Obstupescit omnis sensus
 Tali de commercio.

Fac me Nato custodiri,
 Verbo Dei praemuniri,
 Conservari gratia.

Quando corpus morietur,
 Fac ut animae donetur
 Tui Nati visio.

Jungfrau, heilig allerwegen,
 Sei nicht meiner Bitt' entgegen:
 Reiche mir den Kleinen dar,

Ihn in meinem Arm zu wiegen,
 Der, den Tod uns zu besiegen,
 Willig ging des Lebens baar.

Lass mich satt dem Anblick
 lauschen,
 Mich an Deinem Sohn be-
 rauschen
 In dem Kreis der Engelreih'n;

Hochentflammt von solcher Minne,
 Sind voll Staunens alle Sinne
 Ob solch himmlischem Verein.

Gieb, dass mich Dein Sohn be-
 wache,
 Gottes Wort zum Schild mir
 mache,
 Seine Gnade mir verleihe;

Und, zerbricht des Leibes Höhle,
 Dass im Anschauen meine Seele
 Deines Sohnes selig sei!

(Uebers. v. K. Eitner.)

No. 4. Hirtenspiel an der Krippe (Pastorale).

No. 5. Die heiligen drei Könige (Marsch).

„Et ecce stella, quam viderant
 in Oriente, antecedebat eos.“

(Matth. II, 9.)

„Apertis thesauris suis, obtu-
 lerunt Magi Domino aurum, thus
 et myrrham.“

(Ibid. 11.)

„Und siehe, der Stern, den sie
 im Morgenlande gesehen hatten,
 ging vor ihnen her.

„Sie thaten auch ihre Schätze
 auf, und brachten Geschenke:
 Gold, Weihrauch und Myrrhen.“

(Allioli.)

Zweiter Theil.

Nach Epiphania.

No. 6. Die Seligpreisungen.

„Beati pauperes spiritu, quoniam
 ipsorum est regnum caelorum.“

„Beati mites, quoniam ipsi possi-
 debunt terram.“

„Selig sind die Armen im Geiste,
 denn ihnen ist das Himmelreich.

„Selig sind die Sanftmüthigen,
 denn sie werden das Erdreich be-
 sitzen.“

„Beati qui lugent, quoniam ipsi consolabuntur.“

„Beati qui esuriunt et sitiunt iustitiam, quoniam ipsi saturabuntur.“

„Beati misericordes, quoniam ipsi misericordiam consequentur.“

„Beati mundo corde, quoniam ipsi Deum videbunt.“

„Beati pacifici, quoniam filii Dei vocabuntur.“

„Beati qui persecutionem patiuntur propter iustitiam, quoniam ipsorum est regnum caelorum.“

(Matth. V, 3 — 10.)

„Selig sind die Trauernden, denn sie werden getröstet werden.“

„Selig sind, die Hunger und Durst haben nach der Gerechtigkeit, denn sie werden gesättigt werden.“

„Selig sind die Barmherzigen, denn sie werden Barmherzigkeit erlangen.“

„Selig sind, die ein reines Herz haben, denn sie werden Gott anschauen.“

„Selig sind die Friedsamten, denn sie werden Gottes Kinder genannt werden.“

„Selig sind, die Verfolgung leiden um der Gerechtigkeit willen, denn ihnen ist das Himmelreich.“

(Allioli.)

No: 7. Pater noster. Das Gebet des Herrn.

„Pater noster, qui es in caelis, sanctificetur nomen tuum; adveniat regnum tuum; fiat voluntas tua sicut in coelo et in terra. Panem nostrum quotidianum da nobis hodie; et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris; et ne nos inducas in tentationem; ed libera nos a malo. Amen!“ —

(Matth. VI, 9 ff.)

„Vater unser, der du bist in den Himmeln, geheiligt werde dein Name; zu uns komme dein Reich; dein Wille geschehe wie im Himmel, so auch auf Erden. Unser täglich Brod gib uns heute; und vergib uns unsere Schulden, wie auch wir vergeben unseren Schuldigern; und führe uns nicht in Versuchung, sondern erlöse uns von dem Uebel. Amen.“ —

(Allioli.)

No. 8. Die Gründung der Kirche.

„Tu es Petrus et super hanc petram aedificabo Ecclesiam meam, et portae inferi non pravelebunt.“

(Matth. XVI, 18.)

„Simon Joannis deliges me?

Pasce agnos meos.

Pasce oves meos.“

(Joh. XXI, 15 ff.)

„Du bist Petrus, und auf diesen Felsen will ich meine Kirche bauen, und die Pforten der Hölle werden sie nicht überwältigen.“

„Simon Johanna hast du mich lieb?

Weide meine Lämmer!

Weide meine Schafe!“

No. 9. Das Wunder.

„Et ecce motus magnus factus est in mari, ita ut navicula operiretur fluctibus; ipse vero dormiebat. Et accesserunt ad eum discipuli ejus, et suscitaverunt eum dicentes: Domine, salva nos, perimus. Et dicit eis Jesus: Quid timidi estis modicae fidei? Tunc surgens, imperavit ventis et mari, et facta est tranquillitas magna.“

(Matth. VIII, 23—26.)

„Und siehe, es erhob sich ein Sturm im Meere, so dass das Schifflein mit Wellen bedeckt wurde; er aber schlief. Und seine Jünger traten zu ihm, weckten ihn auf, und sprachen: Herr, hilf uns, wir gehen zu Grunde! Und Jesus sprach zu ihnen: Was seid ihr so furchtsam, ihr Kleingläubigen? Dann stand er auf, gebot den Winden und dem Meere, und es ward eine grosse Stille.“

(Allioli.)

No. 10. Der Einzug in Jerusalem.

„Hosanna, benedictus qui venit in nomine Domini, rex Israel.“

„Benedictus qui venit Rex in nomine Domini, pax in caelo et gloria in excelsis.“

„Hosanna Filio David, benedictus qui venit in nomine Domini.“

„Benedictum quod venit Regnum patris nostri. David; hosanna in altissimis

(Matth. XXI, 9 ff.)

(Mastai, Evangelisti Uniti et Commentati. Vol. II. lib. XIV. § III).

„Hosianna, gesegnet sei, der da kommt im Herrn, ein König Israels.

Gesegnet sei, der da kommt ein König im Namen des Herrn: Friede im Himmel und Ehre in der Höhe.

Hosianna dem Sohne Davids; gesegnet sei, der da kommt im Namen des Herrn.

Gesegnet sei, welches da kommt als das Reich unsers Vaters David; Hosianna in der Höhe!“

(Allioli.)

Dritter Theil.

Passion und Auferstehung.

No. 11.

„Tristis est anima mea usque ad mortem; pater si possibile est, transeat a me calix iste, sed non quod ego volo, sed quod tu.

(Marc. XIV, 34—36.)

„Meine Seele ist betrübt bis in den Tod. Mein Vater, wenn es möglich ist, so gehe dieser Kelch vor mir vorüber; doch nicht wie ich will, sondern wie du willst.“

No. 12. Stabat mater dolorosa (Canto).

Stabat mater dolorosa
 Juxta crucem lacrimosa,
 Dum pendebat Filius;
 Cujus animam gementem
 Contristatam et dolentem
 Pertransivit gladius.
 O quam tristis et afflicta
 Fuit illa benedicta
 Mater Unigeniti!
 Quae moerebat et dolebat
 Pia mater, dum videbat
 Nati poenas inclyti.
 Quis est homo qui non fletet,
 Christi matrem si videret
 In tanto supplicio?
 Quis non posset contristari
 Piam matrem contemplari
 Dolentem cum filio?
 Pro peccatis suae gentis
 Vidit Jesum in tormentis,
 Et flagellis subditum;
 Vidit suum dulcem Natum
 Moriando desolatum,
 Dum emisit spiritum.
 Eja, Mater, fons amoris
 Me sentire vim doloris
 Fac, ut tecum lugeam;
 Fac ut ardeat cor meum
 In amando Christum Deum,
 Ut sibi complaceam.
 Sancta Mater, istud agas,
 Crucifixi fige plagas
 Cordi meo valide;
 Tui nati vulnerati,
 Tam dignati pro me pati,
 Poenas mecum divide.
 Fac me vere tecum flere,
 Crucifixo condolere,
 Donec ego vixero;
 Juxta crucem tecum stare,
 Te libenter sociare
 In planctu desidero.

Stand die Mutter voller Schmerzen,
 Weinend aus zerrissnem Herzen,
 Wo ihr Sohn am Kreuze hing;
 Da, erfüllt von banger Trauer,
 Be bend in der Aengste Schauer,
 Durch die Seel' ein Schwert
 ihr ging.
 Welch betrübte, schmerzgeweihte
 Mutter war die Benedei'te
 Durch den Eingeborenen,
 Die von Seufzern schwer Bedrückte,
 Als die Leiden sie erblickte
 Ihres Auserkorenen!
 Wer nicht fühlte tiefes Wehe,
 Wenn er Christi Mutter sähe
 In so grosser Seelennoth?
 Wessen Herz nicht sollt' erweichen
 Sie, die Mutter ohnegleichen,
 Bei des Sohnes Martertod?
 Ach, für seines Volkes Schulden
 Sieht sie Qualen ihn erdulden,
 Ihn, den nicht die Geissel mied;
 Muss den süßen Sohn vergehen,
 Sonder Trost ihn sterben sehen,
 Während ihm der Geist entflieht.
 Lass, o Mutter, Quell der Liebe,
 Fühlen mich des Mitleids Triebe,
 Mich mit Dir der Trauer weih'n;
 Lass mein Herz für Christ ent-
 brennen,
 Liebend ihn als Gott erkennen,
 Wohlgefällig ihm zu sein.
 Präg', o Heil'ge, jene Wunden,
 Die Dein Sohn am Kreuz ge-
 funden,
 Unvertilgbar in mein Herz;
 Theil', aus Deines Sohnes Hulden,
 Auserwählt, für mich zu dulden,
 Mit mir seiner Peinen Schmerz.
 Lass mich innig mit Dir klagen,
 Treu vereint den Jammer tragen,
 Bis auch meine Stunde schlägt;
 Dir gesellt am Kreuz zu weilen,
 Willig Deinen Gram zu theilen:
 Solches fleh' ich tiefbewegt.

Virgo virginum praeclara,
 Mihi jam non bis amara:
 Fac me tecum plangere.

Fac ut portem Christi mortem,
 Passionis fac consortem
 Et plagas recolare.

Fac me plagis vulnerari,
 Cruce hac inebriari —
 Ob amorem Filii;

Inflammatum et accensum,
 Per te, Virgo, sum defensus
 In die iudicii.

Fac me cruce custodiri,
 Morte Christi praemuniri,
 Confoveri gratia;

Quando corpus morietur
 Fac, ut animae donetur
 Paradisi gloria. Amen.

Heiligste der Jungfrau'n, wehre
 Mir die Bitte nicht, die schwere:
 Deine Klage sei auch mein;

Lass mich fühlen Christi Scheiden,
 Mich Genoss sein seiner Leiden
 Seine Maal' an mir erneu'n.

Lass mich seine Wunden tauschen,
 Mich an diesem Kreuz be-
 rauschen:
 Also lieb' ich deinen Sohn.

Dieser Liebe halb behüte
 Vor Verdammniß Deine Güte
 Mich, schallt des Gerichtes Ton.

Gieb, dass mich das Kreuz be-
 schütze,
 Christi Tod mir dien' als Stütze,
 Dass er Gnade mir verleiht;

Wenn mir dann der Tod genahet,
 Gieb, dass meine Seel' umfahet
 Paradieses-Herrlichkeit!

(K. Eitner.)

No. 13. O Filii et Filiae (Osterhymne).

O filii et filiae!
 Rex coelestis, rex gloriae,
 Morte surrexit hodie.
 Alleluia!

Et Maria Magdalene,
 Et Jacobi et Salome,
 Venerunt corpus ungere.
 Alleluia!

Et mane prima Sabbati
 Ad ostium monumenti
 Accesserunt discipuli.
 Alleluia!

Sed Joannes Apostolus
 Cucurrit Petro citius,
 Ad sepulcrum venit prius.
 Alleluia!

In albis sedens Angelus
 Respondit mulieribus,
 Quia surrexit Dominus.
 Alleluia!

Seid Menschenkinder hocheufreut
 Der Herr der ew'gen Herrlich-
 keit
 Ist von dem Tod erstanden heut.
 Alleluja!

Die Frauen kamen bald herbei,
 Maria und die andern zwei,
 Zu salben ihn mit Specerei.
 Alleluja.

Die Jünger auch am frühen Tag
 Sah'n bei der Stätte suchend
 nach,
 Wo Jesus Christ begraben lag.
 Alleluja.

Der Liebesjünger Sanct Johann,
 Er eilte Petro flugs voran,
 Kam früher bei dem Grabe an.
 Alleluja.

Ein Engel dort in Lichtgewand
 Den frommen Frauen macht
 bekannt,
 Dass Jesus Christus auferstand.
 Alleluja.

Discipulis astantibus
 In medio stetit Christus,
 Dicens: Pax vobis omnibus.
 Alleluia!

Postquam audivit Didymus,
 Quia surrexerat Jesus,
 Remansit fere dubius.
 Alleluia!

Vide, Thoma, vide latus,
 Vide pedes, vide manus,
 Noli esse incredulus.
 Alleluia!

Quando Thomas Christi latus,
 Pedes vidit atque manus,
 Dixit: Tu es Deus meus.
 Alleluia!

Beati qui non viderunt,
 Et firmiter crediderunt.
 Vitam aeternam habebunt.
 Alleluia!

In hoc festo sanctissimo
 Sit laus et jubilatio.
 Benedicamus Domino!
 Alleluia!

Ex quibus nos humillimas
 Devotas atque debitas
 Deo dicamus gratias.
 Alleluia!

Der Jünger Schaar stand in dem
 Saal,
 Der Herr auch unter ihrer Zahl,
 Sprach: Friede sei Euch allzu-
 mal.

Alleluja.

Doch Thomas war jetzt nicht
 dabei;
 Der wagte nun zu läugnen frei,
 Dass Christus auferstanden sei.
 Alleluja.

Sieh Thomas! sieh die Seite hier,
 Beschau so Händ als Füße dir,
 Nicht sei ungläubig mehr hinfür.
 Alleluja.

Als Thomas Christi Seite sah,
 Was ihm an Hand und Fuss
 geschah:
 „Du bist's, mein Herr!“ so
 sprach er da.
 Alleluja.

Glückselig sind, die nicht gesehn
 Und dennoch fest im Glauben
 steh'n;
 Sie werden ein zum Himmel
 gehn.
 Alleluja.

An diesem Tage heilger Pracht
 Sei Preisesjubil dargebracht
 Der allerhöchsten Gottesmacht.
 Alleluja.

Drum wir, von Tod und Höll'
 befreit,
 In tiefdemüthiger Schuldigkeit,
 Dem Herrn Dank jubeln allezeit!
 Alleluja!

No. 14. Resurrexit.

„Resurrexit tertia die:
 Christus vincit;
 Christus regnat;
 Christus imperat
 In sempiterna saecula. Amen!

Am dritten Tage auferstanden —
 Siegt Christus,
 Herrscht Christus,
 Gebietet Christus
 In alle Ewigkeit. Amen!

Christus.

ORATORIUM.

Erster Theil.

Comp. von Fr. Liszt

I. Andante sostenuto.

Piano.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat) and the time signature is 6/8. The first system includes fingerings (1, 2, 1, 3, 2, 4) and a dynamic marking of *p*. The second system includes the instruction *sempre legato e piano*. The score features a variety of musical notations including eighth notes, sixteenth notes, and chords, with some notes beamed together. The overall mood is slow and sustained.

First system of musical notation, piano and treble staves. The piano part features a series of chords and arpeggios, while the treble part has a melodic line with various ornaments and slurs.

Second system of musical notation, piano and treble staves. The piano part continues with a similar texture of chords and arpeggios, and the treble part has a melodic line with various ornaments and slurs.

Third system of musical notation, piano and treble staves. The piano part continues with a similar texture of chords and arpeggios, and the treble part has a melodic line with various ornaments and slurs. The word "cre-scen-do" is written above the treble staff.

Fourth system of musical notation, piano and treble staves. The piano part continues with a similar texture of chords and arpeggios, and the treble part has a melodic line with various ornaments and slurs. The word "rinforzando" is written above the piano staff, and "espressivo" is written above the treble staff.

Fifth system of musical notation, piano and treble staves. The piano part continues with a similar texture of chords and arpeggios, and the treble part has a melodic line with various ornaments and slurs. The word "a tempo" is written above the treble staff, and "poco ritard. dimin." is written above the piano staff. The word "legatissimo" is written below the piano staff.

Sixth system of musical notation, piano and treble staves. The piano part continues with a similar texture of chords and arpeggios, and the treble part has a melodic line with various ornaments and slurs.

8

poco a poco cre -

Red. *

8

scen

do

f

Red. * *Red.* * *Red.* * *Red. simile*

sempre più rinforzando

ff con maestà

Red.

mezzo p

Red. *

Red.

** fpesante*

Red.

mezzo *p*

p

p

tremolando

rinforzando

dim. - - p

tremolando

diminuendo - - -

più diminuendo - - -

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100

First system of musical notation. The piano staff (top) begins with a whole rest, followed by a series of eighth notes and sixteenth notes, marked *pp* and *ppp*. The bass staff (bottom) features a continuous eighth-note accompaniment. Dynamics include *pp*, *ppp*, and *pp*. Articulations include *acc.* (accents) and a *** (ornament).

II. Allegretto moderato, pastorale.

Second system of musical notation. The piano staff (top) begins with a whole rest, followed by a series of eighth notes and sixteenth notes, marked *p* and *mezzo f*. The bass staff (bottom) features a continuous eighth-note accompaniment. Dynamics include *p*, *mezzo f*, *dolce*, *marcato*, and *p*. Articulations include *marcato* and *dolce*. The system concludes with the instruction *diminuendo e un poco ritenuto*.

a tempo

p
sempre un poco marcato il Tema

Pa. *

Pa.

*

Pa.

*

Pa.

*

Pa. *Pa.*

Pa. *Pa.*

Pa. *

Pa. *Pa.*

Pa. *Pa.*

Pa. *

First system of musical notation. The right hand (treble clef) begins with a whole rest, followed by a half note G4, and then a series of eighth and sixteenth notes ascending and then descending. The left hand (bass clef) plays a descending eighth-note scale. The word *dimin.* is written above the left hand.

Second system of musical notation. The right hand features a series of chords, each preceded by a triplet fingering (3 1 2 1). The left hand plays a descending eighth-note scale, with a *p* (piano) dynamic marking at the beginning.

Third system of musical notation. The right hand contains a melodic line with various fingering numbers (4 2 1 2, 3 4 3 2, 4 5 3 4). Above the system, the instruction *semplice, un poco espressivo la melodia* is written. The left hand provides a harmonic accompaniment.

Fourth system of musical notation. The right hand continues the melodic line with complex fingering (3 2 4 5, 3 2 4 5, 4 5 4). The left hand features a more active accompaniment with eighth-note patterns.

Fifth system of musical notation. The right hand has a melodic line with fingering (3 5 3 4, 2 3 4, 4 3 4 5). The left hand plays a steady eighth-note accompaniment.

grazioso

sempre legato

un poco marcato

un poco marcato

poco a poco cre-

poco a poco cre-

- scen-

- scen-

do più cresc.-

do più cresc.-

marcato

marcato

11

First system of a piano piece. The right hand features a melody of eighth notes with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *f* (forte). The system ends with a double bar line and a repeat sign.

Second system of the piano piece. The right hand continues the melodic line, and the left hand maintains the accompaniment. Dynamics include *p* and *piano*. The system ends with a double bar line and a repeat sign.

Third system of the piano piece. The right hand features a melodic line with slurs and ties, and the left hand plays a rhythmic accompaniment. Dynamics include *cre* (crescendo). The system ends with a double bar line and a repeat sign.

Fourth system of the piano piece. The right hand features a melodic line with slurs and ties, and the left hand plays a rhythmic accompaniment. Dynamics include *scendo* (decrescendo). The system ends with a double bar line and a repeat sign.

Fifth system of the piano piece. The right hand features a melodic line with slurs and ties, and the left hand plays a rhythmic accompaniment. Dynamics include *scendo* (decrescendo). The system ends with a double bar line and a repeat sign.

Sixth system of the piano piece. The right hand features a melodic line with slurs and ties, and the left hand plays a rhythmic accompaniment. Dynamics include *legato sempre* and *diminuendo*. The system ends with a double bar line and a repeat sign.

First system of musical notation. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The tempo/mood is marked *tranquillo e dolce*. The key signature has one sharp (F#). The system ends with a double bar line and a small asterisk.

Second system of musical notation. The right hand continues the melody with some rests. The left hand continues the accompaniment. The system contains two asterisks and a *Red.* marking.

Third system of musical notation. The right hand continues the melody. The left hand continues the accompaniment. The system contains two asterisks and a *Red.* marking.

Fourth system of musical notation. The right hand continues the melody. The left hand continues the accompaniment. The system contains two asterisks and a *Red.* marking.

Fifth system of musical notation. The right hand continues the melody. The left hand continues the accompaniment. The system contains four *Red.* markings and an asterisk.

First system of musical notation. The treble staff contains the vocal line with the lyrics "cre - scen - do". The bass staff contains the piano accompaniment. The key signature has one sharp (F#). The system includes dynamic markings *f* and *ff*, and articulation marks like *Red.* and ***.

Second system of musical notation. The treble staff continues the vocal line. The bass staff continues the piano accompaniment. The system includes articulation marks like *Red.* and ***.

Third system of musical notation. The treble staff features a dense texture of chords. The bass staff continues the piano accompaniment. The system includes dynamic markings *p subito*, *rinforz. p*, *rinforz.*, and *p cre*, and articulation marks like *Red.* and ***.

Fourth system of musical notation. The treble staff continues the dense chordal texture. The bass staff continues the piano accompaniment. The system includes dynamic markings *scen - do molto crescendo* and *ff*, and articulation marks like *Red.* and ***.

Fifth system of musical notation. The treble staff continues the dense chordal texture. The bass staff continues the piano accompaniment. The system includes dynamic markings *ff* and *f*, and articulation marks like *Red.* and ***.



First system of musical notation. The treble clef staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The bass clef staff features a continuous eighth-note accompaniment. The tempo marking *piano* is written above the bass staff, and *p un poco marcato* is written below it.



Second system of musical notation. The treble clef staff continues with eighth and sixteenth notes. The bass clef staff maintains the eighth-note accompaniment.



Third system of musical notation. The treble clef staff features a rapid sixteenth-note passage, with fingerings 4, 5, and 4 indicated above the first three notes. The bass clef staff continues with the eighth-note accompaniment.



Fourth system of musical notation. The treble clef staff continues with the sixteenth-note passage. The bass clef staff continues with the eighth-note accompaniment.



Fifth system of musical notation. The treble clef staff features a series of chords and eighth notes. The bass clef staff continues with the eighth-note accompaniment. The tempo marking *dolce grazioso* is written above the bass staff.



16 Quieto.
L'istesso Tempo.

Clar.

p dolce

piano

p

un poco marcato

First system of musical notation. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, some marked with accents. The left hand provides a steady accompaniment of quarter notes. A fermata is placed over a measure in the right hand. The system concludes with a double bar line.

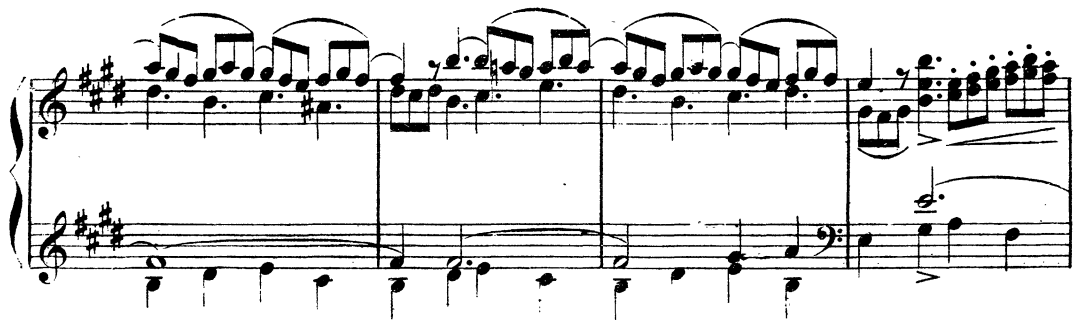
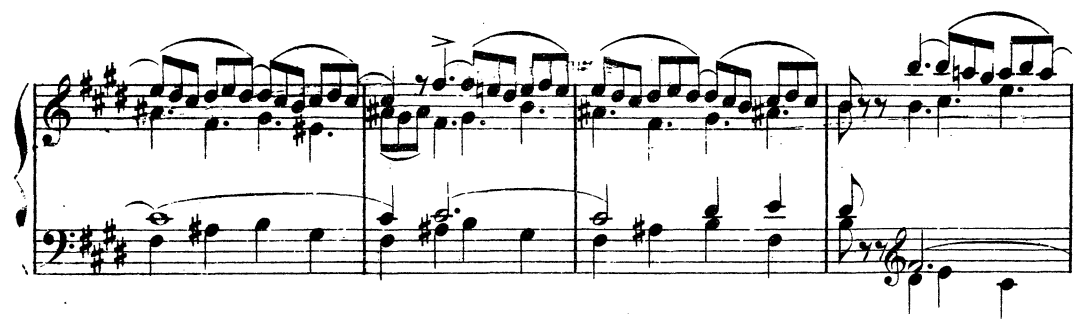
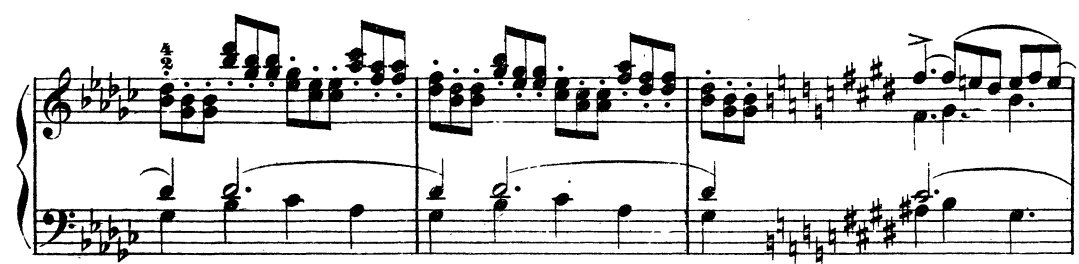
Second system of musical notation. The right hand continues with rapid sixteenth-note passages. The left hand includes some chords with fingerings (1, 2, 3, 4, 5) indicated below the notes. The system ends with a double bar line.

Third system of musical notation. The right hand has a section of sixteenth-note runs followed by a change in texture. The left hand has a measure marked with an asterisk (*). The system ends with a double bar line.

Fourth system of musical notation. The right hand features descending and ascending sixteenth-note patterns. The left hand continues with a simple accompaniment. The system ends with a double bar line.

Fifth system of musical notation. The right hand has a melodic line with eighth and sixteenth notes. The left hand provides a consistent accompaniment. The system ends with a double bar line.

dolce grazioso



First system of musical notation. The treble staff features a series of eighth-note chords, with a bracket and the number '8' above the first measure. The bass staff contains a single eighth note followed by a half note, then a quarter note and an eighth note, and finally a half note.

Second system of musical notation. The treble staff continues with eighth-note chords, marked with a bracket and the number '8'. The bass staff has a half note followed by a quarter note, then a half note and an eighth note, and finally a half note. A *dimin.* (diminuendo) hairpin is placed over the final measure of the treble staff.

Third system of musical notation. The treble staff begins with a bracket and the number '8' over eighth-note chords. A *p* (piano) dynamic marking is present. The system concludes with a *tremolando* marking over a sixteenth-note figure, a *pp* (pianissimo) dynamic marking, and the instruction *un poco marcato*. The bass staff features a half note, a quarter note, and a half note, with a *Red.* (Reduction) marking below the final measure.

Fourth system of musical notation. The treble staff consists of eighth-note chords, with a bracket and the number '8' above the first measure. The bass staff contains a half note, a quarter note, and a half note, with a *Red.* (Reduction) marking below the first measure.

Fifth system of musical notation. The treble staff features eighth-note chords, with a bracket and the number '8' above the first measure. The bass staff contains a half note, a quarter note, and a half note, with a *Red.* (Reduction) marking below the first measure. A *ppp* (pianississimo) dynamic marking is placed over the final measure of the treble staff.

Orchester tacet.

II. Non lento.

SOPRAN SOLO.



An - ge - lus ad Pastores a - it: An - nun - ti - o vo - bis
Fürchtet Euch nicht, sprach der Engel zu den Hir - ten: Ich ver - kün - de Euch



gau - di - um ma - gnum qui - a na - tus est vo - bis ho - di - e
gro - sse Freu - de, die Euch wi - der - fah - ren wird, denn heu - te

2. erste Soprane.



Salva - tor mun - di.
ist Euch der Hei - land ge - born.

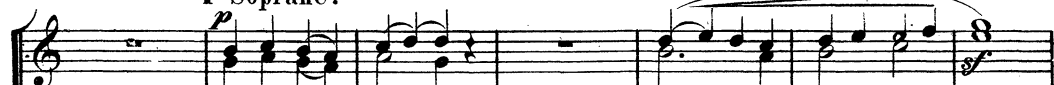
Al - le - lu - ja



Clarinette

4 Soprane.

Al - le - - lu - ja



Chor.

Al - le - lu - ja,

Al - - le - lu - ja,

2. erste Alte.

4 Alte.

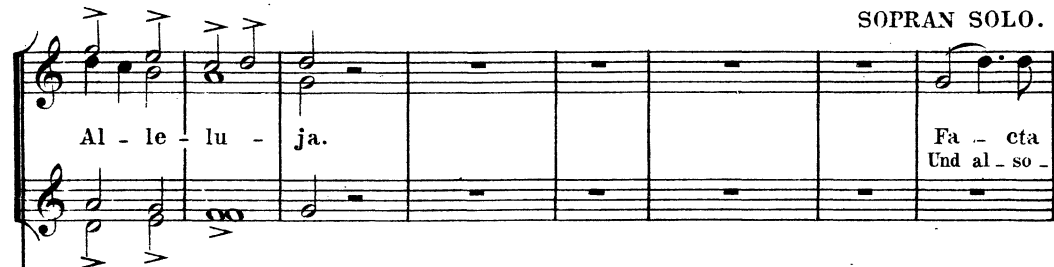
Al - - le - lu - ja

Al - le - lu - ja,

Al - le - - lu - ja,



SOPRAN SOLO.



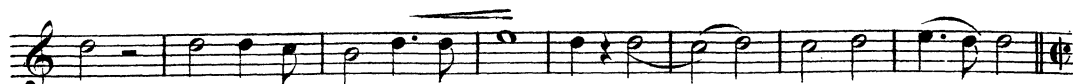
Al - le - lu - ja.

Fa - cta
Und al - so -

Flöten.


Hoboen. Clarinetten.

p tacet



est cum An-ge - lo mul-ti - tu - do cœ - le - stis e - xer-ci-tus
gleich war bei dem En-gel die Men - ge himm - li - scher Heer-schaa - ren,
Sopran Solo tacet.

R Alla Breve.



Chor. Lau - dan - ti - um De - um et di - cen - ti - um.
die lob - - - - - ten Gott und spra - chen.

Lau - dan - ti - um et di - cen - ti - um.
die lob - ten Gott und spra - chen.

SOPRAN.



Glo - ri - a in ex - cel - sis De - o
Lob und Preis in der Höh' dem Höch - sten,

ALT.



f (Holzbläser.)



et in ter - ra pax ho - mi - ni - bus
und auf Er - den Frie - - - - - de den Sterb - li - chen,



S Allegro. (Alla Breve.)

bo-næ vo-lun - ta - tis
die das Gu-te wol - len, pax
Fried.

(Streich-Quartett.)

p

in ter - ra, pax ho -
auf Er - den, Frie - de den

legato

mi - ni - bus bo - næ vo - lun - ta -
Sorb - li - chen, die das Gu - te wol -

sempre legato

tis bo - næ vo - lun - ta - tis
len, die das Gu - te wol - len.



T Moderato. (in 4 Viertel, nicht alla Breve taktiren.)

SOPRAN.

Chor.

ALT.

TENOR SOLO.

espressivo

BÄSSE.

Glo - ri - a in ex - cel -
Preis in der Hö -

p

p

p

Et in
Und auf

Moderato. (in 4 Viertel, nicht alla Breve taktiren.)



Ad.

Ad.



Ad.

Ad.

de ho - den mi - ni - bus bo - nae vo - lun -
den Sterb - li - chen, die das Gu - te

ho - den
ho - den
ho - den

8

mi - ni - bus bo - nae vo - lun - ta - tis
Sterb - li - chen von gu - tem Wil - len.

ta - tis
wol - len.

mi - ni - bus bo - nae vo - lun - ta - tis
Sterb - li - chen von gu - tem Wil - len.

8 1 2 3

Animando.

mf

Glo - ri - a in ex - cel - sis
Lob und Preis in der Hö - he

Chor.

mf

Glo - ri - a in ex - cel - sis
Lob und Preis in der Hö - he

mf

1. Bässe tacent.

2.

mf

ad.

in ex - cel - sis De - o Glo
sei dem höch - sten Got - te, Lob

in ex - cel - sis De - o Glo
sei dem höch - sten Got - te, Lob

1. Bässe tacent.

2.

ad.

8

ad.

- ri-a und Preis in in ex der cel - sis Höh - e in sei ex dem cel - sis höch - sten

Red. *Red.* *Red.* *Red.*

V

De - - o et in ter-ra pax
Got - - te und auf Er - den Frie - -

De - - o et in ter-ra pax
1. Got - - te und auf Er - den Frie - -
2. *p*

legato *p*

*

sotto voce *pp*

pax de ho - mi - ni - bus
den Sterbli - chen, bo-nae die das

sotto voce *pp*

pax de ho - mi - ni - bus
den Sterbli - chen, bo-nae die das

sotto voce *pp*

pax de ho - mi - ni - bus
den Sterbli - chen, bo-nae die das

pp

vo-lun - ta - tis.
Gu-te wol - len.

pp

vo-lun - ta - tis.
Gu-te wol - len.

pp

vo-lun - ta - tis.
Gu-te wol - len.

diminuendo

Pa.

Un poco più mosso.

W *(sempre alla breve)*

First system of music, measures 1-5. The score is in G major (one sharp) and alla breve time. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). Measures 1-3 contain rests for all parts. In measure 4, the piano accompaniment begins with a half note G4 and a half note A4, marked *pp*. The lyrics "Al-le - lu - ja" are written below the piano part in measure 4.

Piano accompaniment for the first system, measures 1-5. The piano part consists of a continuous eighth-note arpeggiated figure. Measures 1-3 are marked with a key signature change from G major to E major (two sharps). Measures 4-5 are marked *pp*.

Second system of music, measures 6-10. The score continues with four staves. Measures 6-7 show the vocal parts (Soprano and Alto) with the lyrics "Al-le - lu - ja", marked *p*. Measures 8-9 show the piano accompaniment with the lyrics "Al-le - lu - ja", marked *p*. Measure 10 shows the vocal parts with the lyrics "Al-le -", marked *p*.

Piano accompaniment for the second system, measures 6-10. The piano part continues with the eighth-note arpeggiated figure. Measures 6-7 are marked with a key signature change from E major to C major (no sharps or flats). Measures 8-10 are marked with a key signature change from C major to G major (one sharp).

poco a poco cresc.

lu - ja

Al - le - lu - ja

poco a poco cresc.

Al - le - lu - ja

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

Al - le - lu - ja

Al - le - lu - ja

Al -

Al - le - lu - ja Al - le -

le - lu - ja Al - le - lu - - ja Al - le -

This system contains the first two staves of a vocal score. The top staff is a soprano line and the bottom staff is an alto line, both in G major (one sharp). The lyrics are 'Al - le - lu - ja' followed by a repeat sign and 'Al - le -'. The music features a melodic line with a fermata over the first 'ja' and a repeat sign.

8

This system shows the piano accompaniment for the first system. It consists of two staves, treble and bass, in G major. The right hand plays a melodic line with a fermata over the first 'ja' and a repeat sign. The left hand plays a rhythmic accompaniment. The system is marked with a repeat sign and a first ending bracket.

lu - - ja Al - le - lu - - ja Al - le -

lu - - ja Al - le - lu - - ja Al - le -

This system contains the second two staves of the vocal score. The lyrics are 'lu - - ja Al - le - lu - - ja Al - le -'. The music features a melodic line with a fermata over the first 'ja' and a repeat sign. The system is marked with a repeat sign and a first ending bracket.

8

rinforzando

This system shows the piano accompaniment for the second system. It consists of two staves, treble and bass, in G major. The right hand plays a melodic line with a fermata over the first 'ja' and a repeat sign. The left hand plays a rhythmic accompaniment. The system is marked with a repeat sign and a first ending bracket. The word 'rinforzando' is written above the right hand staff, indicating a crescendo.

stringendo

lu - - ja Al - le - lu - ja

Al - le - lu - - ja

lu - - ja Al - le - lu - ja

Al - le -

8

*sempre ff**stringendo*

Ad.

Ad.

Al - le - lu - ja Al - le -

Al - le - lu - - ja

Al - le - lu - ja Al - le -

lu - - ja Al - le - lu - - ja

8

Ad.

V

Ad.

V

Ad.

V

lu - ja Al - le - lu - ja

Al - le - lu - ja

lu - ja Al - le - lu - ja Al - le -

lu - ja Al - le - lu - ja Al - le -

Orchester tacet.

lu - ja Al - le - lu - ja

lu - ja Al - le - lu - ja

Z un poco più Moderato.

Violinen.

(Violinen, Flöten und Clarinetten.)

Clarinetten

Stabat Mater speciosa.

(Hymne.)

III. Lento sostenuto, misterioso.

Sopran I u. II. *pp* *pp*

Alt. *pp* *pp*

Tenor I u. II. *pp* *pp*

Bass I u. II. *pp* *pp*

Sta-bat ma-ter spe-ci-o-sa jux-ta fe-num
Stand die Mut-ter da die ho-he, die ob ih-res

pp *pp* **A** *pp*

gau-di-o sa, dum ja-ce-bat Par-vu-lus. Cu-jus a-ni-
Kindeins fro he, das in ar-mer Krip-pe lag. De-ren See-le

pp *pp* *pp* *pp*

mam gau-den tem læ-ta-bun-dam et fer-ven-tem, per-tran-si-vit
voll Ent-zü-cken strahltaus ih-ren Freuden bli-cken, ju-belt in des

B *p*

ju-bi-lus. O quam lae-ta et be-a-ta fu-it il-la imma-cu-la-ta
Her-zens Schlag. Welche sel'-ge, wonner- weck-te Mut-ter war die Un-be-fleckte,

p

p

p

Orgel.

pp

Pedal.

diminuendo **C** *p* *Un poco meno lento.*

Ma-ter U-ni-ge-ni-ti. gau-de-bat, et vi-
ob des Ein-ge-bö-re-nen. var ih-ren

diminuendo *p*

Quae gau-de-bat, et vi-
Jauch-zend sieht vor ih-ren

1. Tenöre tacent

2. Tenöre Soli

Un poco meno lento.

de - bat e - xul - ta - bat cum vi - de - bat **D**
 Au - gen an ihm

de-bat e - xul - ta-bat cum vi - de-bat na - ti
 An gen, die nicht satt an ihm sich saugen, sie den

1. Tenöre Soli
 2. Tenöre tacent

na - ti par -
 sie den Aus - er -

poco rit. dim. **E Tempo I.**

par - tum in - cli - ti.
 Aus - er ko - re nen

poco rit. dim. *poco rit. dim.* *poco rit. dim.* *poco rit. dim.*

tum er.

p poco rit. *pp*

Quis est qui non gau - de - ret
 Wer nicht soll - te mit em - pfin - den

pp

p poco rit. **Tempo I.**

in - cli - ti.
 ko - re - nen.

pp

pp

Christi matrem si vi-de-ret in tan-to so-la-ti-o
 Lust, so ih-re Au-gen kün-den, die hier Christi Mut-ter fühlt, *f* *espressivo*
 in tan-to so-
 die Chri-sti

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "Christi matrem si vi-de-ret in tan-to so-la-ti-o". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

F
 Quis non pos-set eo-lae-ta-ri Christi matrem contempla-
 Wen nicht lab-te Himmels thau-en, darf er Chri-sti Mut-ter schau-
 la-ti-o
 Mut-ter-fühlt.

The second system begins with a forte (**F**) dynamic marking. It continues with the vocal staves and piano accompaniment. The lyrics "Quis non pos-set eo-lae-ta-ri Christi matrem contempla-" are followed by "Wen nicht lab-te Himmels thau-en, darf er Chri-sti Mut-ter schau-". The piano accompaniment features sustained chords and melodic fragments.

G

ri lu - den - tem cum Fi - li - o. Pro pec - ca - tis su - ac
 en. wie sie mit dem Kindein spielt, We - gen sei - nes Volkes

lu - dentem cum Fi - li - o. *p*
 wie sie mit dem Kindein spielt. *p*

p

p

p

gen - tis vi - dit Christum cum ju - mentis et al - go - ri sub - di - tum.
 Schulden sieht sie bei den Thie - ren dul - den ihn der Räl - te Un - ge - mach.

poco ritenuto

poco ritenuto

poco ritenuto

poco ritenuto

poco ritenuto

H Un poco meno lento.

p su - um
sieht den

Vi - dit suum dul - cem Na - tum va - gi - en - tem a - do - ra -
Wei - nen sieht den sü - ssen, lie - ben Sohn sie, doch An - be - tung ü -

1. Tenöre Soli
2. Tenore tacent

Na - tum va - gi - en - tem a - do - ra -

Un poco meno lento.

Empty musical staves for piano accompaniment.

ritenuto

tum vi - li di - ver - so - ri o.
ben Hir - ten un - term schlich - ten Dach.

ritenuto
smorzando

1. u. 2. Tenöre
1. Bäss. Soli
2. Bäss. tacent

tum
a - do - ra - tum vi - li di - ver - so - ri o.
doch An - be - tung ü - ben Hir - ten un - term schlichten Dach.

ritenuto
smorzando
pp

Empty musical staves for piano accompaniment.

I Più Lento chel Tempo I.
e misterioso assai.

Na-to Chri-sto in prae-se-pe, coe-li ci-ves canunt lae-
Als ge-bo-ren Christim Stal-le, sin-gen En-ge-lein mit Schal-

ppp *pp* *ppp* *pp* *ppp* *pp*

Più Lento.

pp *pp*

K a tempo

te cum im-men-so gau-dio. Sta-bat senex cum pu-el-la
le: Ho-si-an-na in der Höh. Jo-seph und Ma-ri-a schweigend

rit. *ppp* *ppp* *ppp* *ppp* *ppp*

ritenuto *pp* *pp*

non cum ver - bo nec lo - que - la stu - pes - cen - tes cor - di - bus.
 stehn mit Staunen, sich ver - nei - gend in des Wunders heil'ger Näh.

tsu pes - cen - tes co - di bus.
 Wun - ders heil' - ger Näh.

ritenuto

L Tempo I. (ma senza slentare.)

Ei - a Ma - ter fons a - mo - ris me sen - ti - re vim ar - do - ris fac ut
 Mutter, du der Lie - be Quel - le, fach in mir die Glu - then hel - le, gieb mir

pp

pp

pp

pp dolce con espressione

dolce

pp

M *pp*

tecum sen - ti - am
 dei - ner Lieb' ein Theil

fac ut ar - deat cor
 lass mein Herz für Christent.

espressivo

fac ut te - - cum sen - ti - am
 gib mir dei - - ner Lieb' ein Theil,

pp

te - - cum sen - ti - am
 dei - ner Lieb' ein Theil,

dolce espressivo

pp

meum in aman - do Christum De - - um ut si - - bi com - pla - ce -
 bren - nen, meine Lieb' ihm heiss be - ken - nen, ihm ge - fal - len sei mein

ihm ge - fal - - com - pla -
 len sei

*poco a poco cre - - - scen -***N**

am Heil. Sancta Ma-ter ist-ud a - gas pro-no
Heil'ge Mut-ter, lass den Dei - nen tief em -

espress. *poco a poco cre - - - scen -*

ut si - - bi compla-ce-am *poco a poco cre - - - scen -*
ihmge fal - - len sei mein Heil.

- ce-am *poco a poco cre - - - scen*
mein Heil.

p

do mezzo forte forte

nostroducas pla-gas cordi fi-xa va-li-de cordi fi-xa va-li-de.
pfinden je - ne Pei-nen, prä-ge sie in dieses Herz, prä-ge sie in dieses Herz.

do mezzo forte forte

do mezzo forte forte

do mezzo forte forte

p

Un poco meno Lento.

0 *p* Tu - i Na - ti cae - lo la - psi Tam di gna - ti foe - no
Him mel

Tu - i Na - ti cae - lo la - psi Tam - di gna - ti foe - no
Er vom Himmel Dir er - ko - ren, auf ge - rin - ger Streu ge -

1.Tenöre tacent *1.Ten.*

2.Tenöre *2.Ten.tacent*

Orgel tacet.

na - sci *pp* *p* *ritenuto*
na - sci bo - ren, poe - nas me - cum di - vi - de poe - nas me - cum di - vi -
thei - le mit mir sei - nen Schmerz, thei - le mit mir sei - nen

1.u.2.Ten. *pp* *p* *ritenuto*

pp *p* *ritenuto*

poe - nas me - cum di - vi -

Poco a poco animato il Tempo (ma non troppo)

P*p teneramente*

de. *p* *p* *p*
Schmerz. Fac me te - cum con - gau - de - re Je - su - li - no co - hae -
Schaff, dass ich mit Lie - bes freu - de auch am theu - ren Sohn mich

p teneramente *p*

p teneramente *p*

p teneramente *p*

Orgel.

p *p*

Q

re-re do-nee e-go vi-xe-ro In me sis-tat ar-dor tu-i Pu-e-
wei-de, bis er- lisch mein Le-bens licht. Dei-ne In-brunst zu dem sü-ssen Rin-de

p

p

p

p

R

ri-no fac me fru-i dum sum in e-xi-li o. Hunc ar do-rem fac com-
lass mich mit ge-nie-ssen, weil mich hier der Bannum flicht. Sol-che Lie-be fleh ich,

dim.

cre -

dim.

cre -

dim.

cre -

dim.

cre -

scen *do* **S** *forte*

mu-nem ne fa-ci-as me im mu-nem ab hoc de-si-de-
 thei-le Allen mit zu ih-rem Hei-ledies auch mir *forte* ver-sa-

scen *do* *forte*

ab hoc de-si-de-
 dies auch mir ver-sa-

scen *do* *forte*

scen *do* *forte*

ab hoc de-si-de-

rallent. smorzando **T** *con grazia e espressione*

dim. *smorzando* *p*

- ri o. Vir-go Vir-gi-num prae-cla-ra mi-hi jam non
 - ge nicht. Jungfrau, hei-lig al-ler-we-gen, sei nicht mei-ner.

rallent. smorzando *p*

- ri o. *dim.* *smorzando* *p*

- ge nicht. *rallent. smorzando* *p*

dim. *rallent. smorzando* *p*

- ri o. *dim.* *p*

p dolce

U *p*

sis a - ma - ra fac me par - - vum sa - pe - re Fac ut
 Bitt ent - ge - - gen, rei - che mir den Klei - nen dar. Ihn in

p Fac
 ihn *p*
 fac ut

par - - vum sa - pe - re *p*

cre -

por-tem pulchrum For - tem qui nasce - do vi - cit mor - - tem vo - lens
 mei - nem Arm zu wie - gen der, den Tod uns zu be - sie - gen, wil - lig.

der, den Tod uns zu be - sie - gen, cre -

cre -

cre -

poco a poco crescendo ed accelerando

scen - - do **V** *Fac Lass mete mich satt cum dem* *Na - to tuo mich an Deinem*

vi - tam tra - dere. Fac me te cum sa - ti - a - re Nato tu - o
ging des Le - bens baar. dem Anblick lau - schen mich an Dei - nem

scen - - do *Fac me te - cum sa - - ti - a - - re*
Lass mich satt dem An - blick lau - schen

scen - - do *Fac me te - cum sa - ti - a - - re*
lass mich satt dem Anblick lau - schen,

scen - - do *Fac me te - cum sa - ti - a - - re Nato tu - o*
lass mich satt dem Anblick lau - schen, mich an Dei - nem

p

W *re stans in - ter tri - pu - di - a in - ter tri - pu - di - a*
in dem Kreis der En - gel reih'n, in dem Kreis der En - gel reih'n.

in - e - bri - a - - re stans in - ter tri - pu - di - a in - ter tri - pu - di - a
Sohn be - rau - schen, in dem Kreis der En - gel reih'n, in dem Kreis der En - gel reih'n.

in - e - bri - a - - - re stans
Sohn be - rau - schen,

mezzo f

X *ff* *pp un poco ritenuto*

Inflam-matus et ac-cen-sus Inflam-matus et ac-cen-sus Ob-tu-pescit omni
Hoch entflammt von solcher Min-ne, hoch entflammt von solcher Min-ne sind voll Staunens alle

ff *pp un poco ritenuto*

ff *pp un poco ritenuto*

ff *pp*

Y *pp più ritenuto* *p dolce* *Più Lento che'l Tempo primo. sostenuto assai*

sensus ta-le de comerci-o Fa-me Nato cu-sto-di-re Ver-bo De-i praemu-nire
Sinne, ob solch himmlischem Verein. Gieb, dass mich dein Sohn bewache, Got-tes Wort zum Schild mir mache,

pp più ritenuto *p dolce*

pp più ritenuto *p dolce*

pp più ritenuto *p dolce*

pp *p dolce*

pp

più espressivo

con - ser - va - ri gra - ti - a. Fa-me Na-to cu - sto-di-re
 sei - ne Gna - de mir ver - leih. Gieb dass mich dein Sohn be-wache,
 con - ser - va - ri gra - ti - a. *più espressivo*
 mir ver - leih. Gieb dass mich dein Sohn be-wache, *più espressivo*

Z
 Verbo Dei prae - mu-ni - re con - ser - va - ri gra - ti - a Quando
 Got - tes Wort zum Schild mir mache, sei - ne Gna - de mir ver - leih. Und zer
 con - ser - va - ri gra - ti - a. *pp*
 con - ser - va - ri gra - ti - a. *pp*
 con - ser - va - ri gra - ti - a. *pp*

un poco riten.

cor-pus mo-ri - e - tur Fac ut a - ni-mae do - ne - tur tu - i Na-ti
 bricht des Lei-bes Höl-le, dass im An-schaun meine See - le deines Sohnes

pp *ppp* *ppp* *ppp*

un poco riten. *un poco riten.* *un poco riten.*

pp

Ancora più Lento.

vi - - si - o sei. A - - - men, a - - men!

se - lig

smorzando *f* *f* *f* *diminuendo* *pp* *pp* *pp* *pp*

smorzando *f* *f* *f* *diminuendo* *pp* *pp* *pp* *pp*

smorzando *f* *f* *f* *diminuendo* *pp* *pp* *pp* *pp*

smorzando *f* *f* *f* *diminuendo*

Ancora più Lento.

Hirtengesang an der Krippe.

IV. Allegretto pastorale.

p dolce
Rit.

a tempo
dim. e rallentando *

a tempo
dolce *

dim. e rallentando *

a tempo
dolce *



Rit. *sempre legato*

Rit. *piano dolce*

Rit.

sempre p

un poco espr.

Rit. quasi rallentando

First system of the musical score. The right hand plays a series of chords and eighth notes, marked *piu dolce*. The left hand plays a steady eighth-note accompaniment. The system concludes with a *dimin.* marking.

Second system of the musical score. The right hand features a long, flowing melodic line with many sixteenth notes, marked *pp* and *leg.*. The left hand has a few chords. The system ends with a *p* dynamic marking.

Third system of the musical score. The right hand has a melodic line with fingerings (1 2 4 5 4, 2 4 5 4) and is marked *sempre legato*. The left hand has chords and is marked *dolce*. There are asterisks (*) above some chords in the left hand.

Fourth system of the musical score. The right hand has a melodic line with fingerings (3, 5 3 4 3 2, 5 3 4 3 2) and is marked *leg.*. The left hand has chords and is marked *leg.*. There are asterisks (*) above some chords in the left hand.

Fifth system of the musical score. The right hand has a melodic line with fingerings (2, 5 3 4 3 2) and is marked *leg.*. The left hand has chords and is marked *leg.*. There are asterisks (*) above some chords in the left hand.

Sixth system of the musical score. The right hand has a melodic line with fingerings (3, 5 3 4 3 2) and is marked *leg.*. The left hand has chords and is marked *leg.*. There are asterisks (*) above some chords in the left hand.

5 4 3 2 1 2 3 4 5 3 4 3 2 1 1

risvegliato *Red.* *

Red. *

Red. piano *

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on a treble clef staff, and the piano accompaniment is written on a bass clef staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex pattern in the right hand, including chords and sixteenth notes. The score is divided into measures by vertical bar lines. There are some markings in the piano part, including "Pw." and asterisks, which likely indicate specific performance techniques or fingerings. The overall style is that of a traditional folk song.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in a treble clef. The score consists of 12 measures. The first measure is a whole note chord (F#4, A4, C5). The second measure is a half note chord (F#4, A4). The third measure is a half note chord (F#4, A4). The fourth measure is a half note chord (F#4, A4). The fifth measure is a half note chord (F#4, A4). The sixth measure is a half note chord (F#4, A4). The seventh measure is a half note chord (F#4, A4). The eighth measure is a half note chord (F#4, A4). The ninth measure is a half note chord (F#4, A4). The tenth measure is a half note chord (F#4, A4). The eleventh measure is a half note chord (F#4, A4). The twelfth measure is a half note chord (F#4, A4). The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations in the score, including "Rev." and "3 Rev.".

A musical score for a piece titled "L'Espresso". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into six measures. The first measure is marked "p dolce" and "Ped.". The second measure is marked "Ped.". The third measure is marked "Ped.". The fourth measure is marked "Ped.". The fifth measure is marked "Ped.". The sixth measure is marked "Ped.". The score is written on a grand staff with a treble and bass clef. The melody in the right hand consists of eighth and sixteenth notes, while the bass line in the left hand consists of eighth and sixteenth notes. The score is written in a style that is typical of early 20th-century musical notation.

First system of musical notation. Treble and bass staves. Treble staff has a fermata over the first measure, marked with an 8. Bass staff has a triplet of eighth notes in the first measure. The word *Red.* appears five times below the bass staff. The system ends with the instruction *p grazioso **.

Second system of musical notation. Treble and bass staves. The instruction *un poco scherzando* is written above the treble staff.

Third system of musical notation. Treble and bass staves. The instruction *dolce un poco espressivo quasi allentando* is written above the treble staff. The word *Red.* appears four times below the bass staff.

Fourth system of musical notation. Treble and bass staves. The instruction *più dolce e un poco rallen-* is written above the treble staff. The word *Red.* appears three times below the bass staff, with an asterisk under the first one. The system ends with the instruction *più dolce Red.*

Fifth system of musical notation. Treble and bass staves. The instruction *tando* is written above the treble staff. The word *dim.* is written above the treble staff. The instruction *perdendosi* is written above the treble staff, with a 5 above it and a 2 3 below it.

Sixth system of musical notation. Treble and bass staves. The instruction *ppp* is written above the treble staff. The instruction *smorzando Red.* is written below the bass staff.

8
triumm
un poco marcato
 Red. * Red. Red.

8
 Red. *

8

8
un poco animato
marcato

8

First system of a piano score. The right hand plays chords with a tenuto line, and the left hand plays a steady eighth-note accompaniment. The dynamic marking *pp* is present.

Second system of a piano score, continuing the texture from the first system with *pp* dynamics.

Third system of a piano score. The right hand features a melodic line with accents and a crescendo hairpin. The left hand continues the eighth-note accompaniment. Dynamics include *forte*, *marcato*, and *pp*. An 8-measure repeat sign is shown above the right hand.

Fourth system of a piano score. The right hand has a melodic line with a crescendo hairpin and an 8-measure repeat sign. The left hand continues the eighth-note accompaniment. Dynamics include *pp* and *sempre più f*.

Fifth system of a piano score. The right hand has a melodic line with a decrescendo hairpin. The left hand continues the eighth-note accompaniment. Dynamics include *dim.* and *il canto espressivo*.

Sixth system of a piano score. The right hand has a melodic line with a crescendo hairpin. The left hand continues the eighth-note accompaniment. Dynamics include *con grazia*, *sempre legato*, and *pp*.



molto legato

un poco marcato

poco a poco

cre

scendo

più crescendo

sempre più agitato - e rinforzando

ff

4933

8-
ten.

sempre ff

Ossia
ff

8-
ten.

un poco diminuendo rallentando

*più diminuendo
risvegliato*

piano

4933



8

Rit. *Rit.* *Rit.* *Rit.* * *grazioso* *p*

5 3

un poco scherzando

8

dolce
un poco espressivo quasi rallentando

8

più dolce un poco più

rallentando *dim.*

perdendosi

dolce

dolce un poco marcato

*Red. **

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with eighth and sixteenth notes. The score includes a piano introduction, a first verse, and a second verse. The piano introduction is marked with a piano (p) dynamic and a first ending bracket. The first verse is marked with a piano (p) dynamic and a first ending bracket. The second verse is marked with a piano (p) dynamic and a first ending bracket. The score ends with a double bar line.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-5. The score is in 3/4 time, key of D major (two sharps), and features a piano accompaniment. The melody is in the right hand, and the piano part is in the left hand. The tempo is marked "Allegretto" and the mood is "poco a poco perdendosi".

This page contains six systems of musical notation for a piano piece. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes treble and bass staves with various musical elements:

- System 1:** Features a melody in the treble staff and a bass line in the bass staff. The bass line includes a triplet marked with a '*' and a 'Pia.' marking.
- System 2:** Continues the melodic and bass lines. The bass line has a triplet marked with a '*' and a 'Pia.' marking.
- System 3:** The melody is more active. The bass line includes a triplet marked with a '*' and a 'Pia.' marking. The word 'dolcis' is written above the final measure.
- System 4:** The melody is sustained with slurs. The bass line has a triplet marked with a '*' and a 'Pia.' marking. The instruction 'simo un poco espressivo' is written in the bass staff.
- System 5:** The melody features a triplet marked with a '*' and a 'pp' (pianissimo) dynamic marking.
- System 6:** The melody is sustained. The bass line has a 'ppp' (pianississimo) dynamic marking.

Die heiligen drei Könige.

Marsch.

V.

Allegro non troppo.

The musical score is written for piano (V.) in a key with two flats (B-flat and E-flat) and common time (C). The tempo is marked 'Allegro non troppo.' The score consists of five systems of music, each with a treble and bass staff joined by a brace. The first system includes dynamic markings *pp* and *pp*, and articulation marks like *acc.* and *ten.*. The second system continues with *pp* and *pp* markings. The third system features a repeat sign with a first ending bracket and a *pp* marking. The fourth system includes the instruction *staccato sempre*. The fifth system features the instruction *ten. ten. ten.* above the treble staff and *ten.* below the bass staff. The score is filled with various musical notations including notes, rests, accidentals, and fingerings.



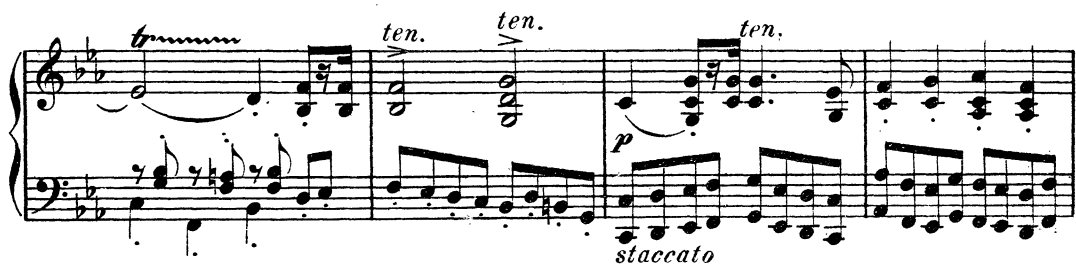
dim. *p dolce*

p sempre
un poco marcato

trm *ten.* *ten.*
un poco marcato

sempre piano

The musical score consists of six systems of two staves each. The first system begins with a treble clef and a key signature of two flats. It features complex chordal textures with many beamed sixteenth notes. The first staff has a *dim.* marking, and the second staff has a *p dolce* marking. The second system continues the texture, with a *p sempre* marking in the first staff and *un poco marcato* in the second. The third system shows a change in texture with more melodic lines in the treble and sustained chords in the bass. The fourth system features a treble staff with a *trm* (trill) marking and a *ten.* (tenuto) marking, while the bass staff has a *un poco marcato* marking. The fifth system continues with similar textures and markings. The sixth system concludes with a *sempre piano* marking in the first staff.



First system of musical notation. Treble and bass staves. Treble staff has a *ten.* marking above the first measure. Bass staff has a *staccato* marking below the first measure.

Second system of musical notation. Treble staff has a *ten.* marking above the first measure. Bass staff has a *ten.* marking above the first measure and a *sempre staccato e* marking below the last measure. Fingering numbers 2, 3, 1, 2, 3, 1, 2, 3 are visible above the treble staff in the second measure.

Third system of musical notation. Treble staff has a *ten.* marking above the first measure. Bass staff has a *p* marking below the first measure and a *staccato* marking below the last measure. Fingering numbers 2, 3, 4, 3, 4, 2, 3 are visible above the treble staff in the first measure.

Fourth system of musical notation. Treble staff has a *ten.* marking above the first measure. Bass staff has a *staccato* marking below the first measure.

Fifth system of musical notation. Treble staff has a *pp* marking below the first measure. Bass staff has a *pp* marking below the first measure. Fingering numbers 2, 3, 4, 3, 4, 2, 3 are visible above the treble staff in the first measure.

Sixth system of musical notation. Treble staff has a *una corda* marking below the first measure. Bass staff has a *una corda* marking below the first measure. Fingering numbers 2, 3, 4, 3, 4, 2, 3 are visible above the treble staff in the first measure.

„Et ecce stella quam viderant in Oriente antecibat eos.“

The musical score is divided into three systems, each containing three staves. The top staff is for Violini, the middle for Cantando, and the bottom for Linke Hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

System 1:

- Violini:** Starts with a whole note G4, followed by a half note A4, and a whole note B4. A fermata is placed over the B4.
- Cantando:** Starts with a whole note chord of G4, B4, and D5, followed by a half note chord of A4, C5, and E5, and a whole note chord of B4, D5, and F#5. A fermata is placed over the F#5.
- Linke Hand:** Starts with a whole note chord of G4, B4, and D5, followed by a half note chord of A4, C5, and E5, and a whole note chord of B4, D5, and F#5. A fermata is placed over the F#5.

System 2:

- Violini:** Starts with a whole note G4, followed by a half note A4, and a whole note B4. A fermata is placed over the B4.
- Cantando:** Starts with a whole note chord of G4, B4, and D5, followed by a half note chord of A4, C5, and E5, and a whole note chord of B4, D5, and F#5. A fermata is placed over the F#5.
- Linke Hand:** Starts with a whole note chord of G4, B4, and D5, followed by a half note chord of A4, C5, and E5, and a whole note chord of B4, D5, and F#5. A fermata is placed over the F#5.

System 3:

- Violini:** Starts with a whole note G4, followed by a half note A4, and a whole note B4. A fermata is placed over the B4.
- Cantando:** Starts with a whole note chord of G4, B4, and D5, followed by a half note chord of A4, C5, and E5, and a whole note chord of B4, D5, and F#5. A fermata is placed over the F#5.
- Linke Hand:** Starts with a whole note chord of G4, B4, and D5, followed by a half note chord of A4, C5, and E5, and a whole note chord of B4, D5, and F#5. A fermata is placed over the F#5.

Dynamic Markings:

- Violini:** *cantando* (first system), *espress.* (second system).
- Linke Hand:** *dolcissimo una corda* (first system), *sempre legatissimo* (second system).

Other Markings:

- Violini:** *8* (first system), *4 2 5 3 4 2 5 3* (second system).
- Cantando:** *8* (first system), *4 2 5 3 4 2 5 3* (second system).
- Linke Hand:** *5* (first system), *3* (second system).

8

espress.

a tempo

un poco riten.

dolcissimo e sempre legatissimo

un poco riten.

8

First system of musical notation, measures 1-5. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measure 1 has a fermata over the first two notes of the treble staff. Measures 2-5 contain various melodic and harmonic patterns. The word "Ped." (Pedal) is written below the bass staff in measures 2, 4, and 5. There are fingerings (1, 2, 3, 4, 5) and slurs in the treble staff of measures 2 and 3.

Second system of musical notation, measures 6-10. The system consists of three staves. Measures 6-10 contain melodic and harmonic patterns. The word "Ped." is written below the bass staff in measures 7, 8, and 10. The words "cre", "scendo", and "molto" are written across measures 8, 9, and 10 respectively. The word "tre corde" is written below the bass staff in measure 10. There are fingerings (4, 3, 5, 4) and slurs in the treble staff of measures 6 and 7.

Third system of musical notation, measures 11-15. The system consists of three staves. Measures 11-15 contain melodic and harmonic patterns. The word "ff grandioso" is written above the treble staff in measure 11. The word "molto energico" is written below the bass staff in measure 11. The word "Ped." is written below the bass staff in measures 11, 12, 13, 14, and 15. There are fingerings (4 2, 5 3, 4 2, 5 3) and slurs in the treble staff of measures 12 and 13. A fermata is present over the first two notes of the treble staff in measure 15.

4 2 5 3 4 2 5 3

ten.

sempre ff

ten.

ten.

ten.

poco a poco decrescendo

più decresc.

pp

pp

rall.

„Apertis thesauris suis obtulerunt Magi Domino aurum, thus et myrrhum:“

Adagio sostenuto ed espressivo assai.

sotto voce

crescendo

ppp

molto espressivo il canto

First system of musical notation. The treble clef staff contains a melodic line with various intervals and accidentals. The bass clef staff contains a harmonic accompaniment. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The system includes dynamic markings *p* and *dolce*, and performance instructions *Rev.* and ***. There are also numerical figures like 1 2 3 and 4.

Second system of musical notation. The treble clef staff continues the melodic line with some slurs and ties. The bass clef staff continues the harmonic accompaniment. The system includes dynamic markings *p* and *dolce*, and performance instructions *Rev.* and ***. Numerical figures like 5 4 and 4 3 are present.

Third system of musical notation. The treble clef staff features a melodic line with some slurs and ties. The bass clef staff continues the harmonic accompaniment. The system includes dynamic markings *p* and *dolce*, and performance instructions *Rev.* and ***. Numerical figures like 4 3 5 4 3 and 4 3 are present.

Fourth system of musical notation. The treble clef staff continues the melodic line with some slurs and ties. The bass clef staff continues the harmonic accompaniment. The system includes dynamic markings *p* and *dolce*, and performance instructions *Rev.* and ***.

espressivo e ritenuto - - - molto

Fifth system of musical notation. The treble clef staff contains a melodic line with various intervals and accidentals. The bass clef staff contains a harmonic accompaniment. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The system includes dynamic markings *pp* and *dolce*, and performance instructions *Rev.* and ***.

Violinen

Tempo I.

dolcissimo

linke Hand. una corda

dolcissimo

Ped.

Ped.

Ped.

sempre lega

tississimo

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

First system of a musical score in G major (one sharp). It consists of three staves: a vocal line (soprano), a piano right-hand line, and a piano left-hand line. The vocal line begins with a whole note G5, followed by a half rest, and then a melodic phrase starting on G4. The piano right hand plays chords, with a crescendo leading to a section marked "4 *espressivo*" (measures 4-5). The piano left hand plays a rhythmic pattern of eighth notes, with "Ped." markings in measures 1, 3, 4, and 5. The system concludes with a piano dynamic marking "pp" and the word "dolcissimo".

Second system of the musical score. The vocal line continues with a melodic phrase marked with fingerings 4, 2, 2, 1. The piano right hand plays chords, with a crescendo leading to a section marked "4" (measures 4-5). The piano left hand continues its rhythmic pattern, with "Ped." markings in measures 3, 4, and 5. The system concludes with a piano dynamic marking "pp".

Third system of the musical score. The vocal line begins with a whole note G5, followed by a half rest, and then a melodic phrase starting on G4. The piano right hand plays chords, with a crescendo leading to a section marked "3" (measures 3-4). The piano left hand continues its rhythmic pattern, with "Ped." markings in measures 1, 2, 3, and 4. The system concludes with a piano dynamic marking "pp".

First system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a trill marked 'tr' and a fermata. The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The first two staves are connected by a brace. The bottom staff has a 'Ped.' (pedal) marking. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps. It begins with a trill marked 'tr' and a fermata. The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The first two staves are connected by a brace. The bottom staff has a 'Ped.' (pedal) marking. The system includes the markings 'crescendo' and 'molto'.

Third system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps. It begins with a trill marked 'tr' and a fermata. The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The first two staves are connected by a brace. The bottom staff has a 'Ped.' (pedal) marking. The system includes the marking 'grandioso'.

Fourth system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps. It begins with a trill marked 'tr' and a fermata. The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The first two staves are connected by a brace. The bottom staff has a 'Ped.' (pedal) marking. The system includes the marking 'sempre'.

ten. *f* *ten.*

poco a poco stringendo il tempo al più allegro

f *mf* *f* *mezzo f* *f* *mezzo f*

ff *ff* *ff*

f *sempre ff* *rinf.* *f* *rinf.*

8-11

Pw. Pw. *

più allegro.

ff sempre

8va bassa

Pw. Pw. Pw. Pw.

quasi trillo

Ossia più difficile.

Pw. Pw. Pw.

quasi trillo

Pw. Pw. Pw.

First system of musical notation, measures 1-4. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic and features a melodic line with a five-measure rest marked with a fermata and a '5' above it. The lower staff has a bass clef and a key signature of one flat. It begins with a forte (*f*) dynamic and features a rhythmic accompaniment with eighth notes. The system is divided into four measures by vertical dashed lines.

Second system of musical notation, measures 5-8. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a forte (*f*) dynamic and features a melodic line with a five-measure rest marked with a fermata and a '5' above it. The lower staff has a bass clef and a key signature of one flat. It begins with a forte (*f*) dynamic and features a rhythmic accompaniment with eighth notes. The system is divided into four measures by vertical dashed lines. The first measure of the lower staff is marked with a '4' below it. The second measure of the lower staff is marked with a '4' below it. The third measure of the lower staff is marked with a '4' below it. The fourth measure of the lower staff is marked with a '4' below it.

Third system of musical notation, measures 9-12. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a forte (*f*) dynamic and features a melodic line with a five-measure rest marked with a fermata and a '5' above it. The lower staff has a bass clef and a key signature of one flat. It begins with a forte (*f*) dynamic and features a rhythmic accompaniment with eighth notes. The system is divided into four measures by vertical dashed lines. The first measure of the lower staff is marked with a '4' below it. The second measure of the lower staff is marked with a '4' below it. The third measure of the lower staff is marked with a '4' below it. The fourth measure of the lower staff is marked with a '4' below it.

First system of the musical score. The right hand features a rapid, dense texture of chords and sixteenth notes, marked with *ff* and *sf*. The left hand plays a rhythmic accompaniment of eighth notes. The system concludes with a *sempre ff* instruction and a *sf* marking.

Second system of the musical score. The right hand continues with a complex, fast-moving chordal texture. The left hand maintains its eighth-note accompaniment. The system ends with a *ff* marking.

Third system of the musical score. The right hand shows a change in texture with more melodic lines and rests. The left hand continues with eighth notes. A *sempre fff* instruction is present. The system ends with a *sf* marking.

Fourth system of the musical score. The right hand features a series of chords, some marked with *sempre staccato*. The left hand continues with eighth notes. The system ends with a *sf* marking.

Fifth system of the musical score. The right hand consists of a series of chords, many of which are beamed together in groups of eight, indicating a rapid sequence. The left hand continues with eighth notes. The system ends with a *sf* marking.

Sixth system of the musical score. The right hand features a series of chords, some marked with *sf*. The left hand continues with eighth notes. The system ends with a *sf* marking.

Christus.

ZWEITER THEIL.

Die Seligkeiten.

VI. Andante.

Orgel.

p *sempre p*

Più Lento.

un poco rall. *p*

dolce

Baryton Solo.

dolce *dimin. e rit.*

Be - a - ti paupe.resspi.ri - tu, quoni - am ip - sorum est
 O se - lig sind die Ar-men an Geist, denn das Him-mel-reich ist

*poco rit.***A**

regnum coe - lo - rum.
ih - re Be - loh - nung.

SOPRAN I. II.

ALT.

CHOR. TENOR.

BASS.

Be - a - ti paue - res spi - ri - tu, quo - ni - am ip -
O se - lig sind die Ar - men an Geist, denn das Him - mel.

(lange Pause)

Be - a - ti mi - tes, quo - ni - am ip - si
O se - lig die Sanf - ten, denn sie werden be -

sorum est regnum coe - lo - rum.
reich ist ih - re Be - loh - nung.

B

pos - si - de bunt ter - ram.
sit - zen das Erd - reich.

Be - a - ti mi - tes, quo - ni - am ip - si
O se - lig die Sanf - ten, denn sie werden be -

(lange Pause) *espressivo*

Be - a - ti qui lu - gent, quo - ni - am ip - si
O se - lig, die trau - ern, denn sie wer - den ge -

poco rall.

pos - si de - bunt ter - ram.
sit - zen das Erd - reich.

poco rall.

poco rall.

poco rall.

*dol.***C**

con - sola - buntur!
trö - stet werden.

p *dolciss.*

Be a - ti qui lu - gent, quo - ni - am ip - si consola - buntur
O se - lig die trau - ern, denn sie werdenge trö - stet werden

p *dolciss.*

p *dolciss.*

p *dolciss.*

Orgel.

*crescendo***D**

Be - a - ti qui e - su - riunt et si - tiunt ju - sti - ti - am. (fest)
O se - lig, die da hun - geraund dürstennach Gerech - tigkeit. (fest)

quo - ni - am ip - si
denn sie werden ge -

(fest)

(fest)

(fest)

mf

Oberw: Bord. 6' u. 8'

Gemsh. 8'

Octave 4'

Gamba 8'

Octave 8'

(lange Pause)

*mf p espressivo**rit.***E***smorz.*

(lange Pause)

Be - a - ti mi - se - ri - cor - des
O se - lig sind die Barmher - zigen.

sa - tu - ra - bun - tur.
sät - ti - get wer - den.

quo - ni - am ip - si
denn sie werden Barm -

mf

(lange Pause) *poco rit.* **F***p* *smorz.**dolce*

Be - a - ti mún-do cor - de

O - se - lig, die rei - nes Her - zens

misterioso

mi - se - ricor - di - am consequen - tur

her - zigkeit fer - lan - gen.

quo - ni - am ipsi

denn sie wer - den

misterioso

her - zigkeit fer - lan - gen.

*misterioso**misterioso*Unterw.
Flöte 8'

Be - a - - ti pa - ci - fi - ci -

O - se - - lig die Friedsa - men -

misterioso

Deum vi - debunt.

Gott

schauen.

quo - ni - am Fi - li - i

denn sie wer - den

*misterioso**misterioso**misterioso*

Bereite vor: Hauptw. voll.

H

Be-a - ti, Be-a - ti,
o se - lig, o se - lig,

De-i vo-ca-bun - tur. Be-a - ti, Be-a -

Got - tes Rinder hei - ssen. o se - lig, o se -

pp *mf*

Ped.

rin-forz. molto **I** *ff* *sf*

Be-a - ti, qui perse - cu-ti-onem pa-ti-un-tur propter jus-ti -
o se - lig, die da ver - fol-get werden und dul - den we-gen Ge - rech -

ti, Be-a - ti, Be-a - ti qui

lig, o se - lig, se - lig sind,

mf *mf* *mf*

ti-am-
tigkeit. *cresc.* *f* *sf* *ff*

perse-cu-ti-onem pa-ti-un-tur propter jus-ti-ti-am quo-ni-am ip-so-rum

die da dul-den und ver-fol-get werden we-gen Ge-rech-tig-keit denn das Him-mel-reich ist

cresc. *f* *sf* *ff*

cresc. *f* *sf* *ff*

quo-ni-am ip-so-rum est
denn das Him-mel-reich, das

lange Pause **K**

Be-a-ti,
o se-lig, *p*

ff *ff* *ff* *p*

est re- - gnum coe-lo - rum. Be-
ih re Be-loh-nung. o

ff *ff* *p* *p*

re - gnum re - gnum coe-lo - rum.
Him-mel-reich ist ih - re Be-loh-nung.

espressivo *p* *rit.*

Be - a - ti, Be - a - ti, Be - a -
 se - lig, o se - lig, o se -

sotto voce a - ti qui perse - cu - ti - o - nem pa - ti - un - tur. Be - a -
sotto voce die da ver fol - get werden, die da dulden. *rit.* *pp*
 se - lig, *rit.* o se - *pp*
sotto voce *pp*
sotto voce *pp*

p

Bereite vor: Unterw. Flöte 8'
 Rohrfl. 8'
 Fugara.

L *a tempo* *accel.*

smorz. *a tempo* *p* *cresc.*
 ti, quo - ni - am ip - so - rum est re - gnum coe - lo - rum,
smorz. *a tempo* *p* *cresc.*
smorz. *a tempo* *p* *cresc.*
 lig. denn das Him - mel - reich, das Him - mel reich ist ih - re, ist
a tempo *p* *cresc.*
smorz. *a tempo* *p* *cresc.*
 quoni - am ip - so - rum est ip - so - rum est re - gnum coe - lo - rum,
 denn das Him - mel - reich, das Him - mel reich ist ih - re Be - loh - nung, ist

p *accel.* *cresc.*

Unterw.

[illegible]

Ossia



re - - - - gnum coe - lo - -

lo - rum re - gnum coe - lo
loh - nung, ih - re Be - loh

pp *pp* *perdendo*

pp *pp* *perdendo*

pp *pp* *perdendo*

pp *pp* *perdendo*

R Un poco più lento.**S** *più riten*

rum. nung. *p* Be - a - ti, 0 se - lig, Be - a - ti, Be - 0 se - lig, o

rum, re - gnum coe - lo - rum, re - gnum coe - lo - rum, re - gnum coe - lo - nung, ih - re Be - loh - nung, ih - re Be - loh -

re - gnum coe - lo -

Un poco più lento.

Unterw. *pp* Flöte 8' und Rohrfl. 8'.**T** *Più lento.*

a - ti. se - lig. *ppp* *rit. ppp* *pppp*

rum. A - - - men! A - - - men! A - - - men! *ppp* *ppp* *pppp*

nung. *ppp* *rit. ppp* *pppp*

rum. *ppp* *rit. ppp* *pppp*

Più lento.

Flöte 8'

Pater noster.

(Vater unser.)

VII. Andante pietoso.

Sopran I. II. *p* Pa - ter

Alt. *p* Va - ter

Tenor I. II. *p* Pa - ter no - ster qui es in coe - lis Pa - ter
Va - ter un - ser der du im Him - mel,

Bass I. II. *p*

Orgel. *p*

Man.

no - ster qui es in coe - - lis.
der du im Him - - mel,

un - ser, *p* san - cti - fi -
hei - lig und

no - ster qui es in coe - lis.
der du im Him - mel,

qui es in coe - - lis.
der du im Him - - mel,

dolce e sempre molto legato

p

san - cti - fi - ce - tur, san - cti - fi - ce - tur,
 hei - lig und hehr, hei - lig und hehr,

ce - tur, san - cti - fi - ce - tur. san - cti - fi -
 hehr, hei - lig und hehr, hei - lig und

p

san - cti - fi - ce - tur, san - cti - fi - ce - tur,
 hei - lig und hehr, hei - lig und hehr,

p

san - - cti-fi - ce - tur, san - - cti-fi - ce - - tur,

B *f*

san - cti - fi - ce - tur no - men tu - um,
 hei - lig und hehr sei uns dein Na - me,

ce - tur, san-cti-fi - ce - tur no - men tu - um.
 hehr, hei - lig und hehr sei uns dein Na - me,

san - cti - fi - ce - tur no - men tu - um.
 hei - lig und hehr

san - - - cti-fi - ce - tur no - men tu - um,
 hei - - - lig und hehr sei uns dein Na - me,

p

Ped.

C *mf*

no - men tu - - um ad - ve -
sei uns dein Na - - me, es kom -

largamente *mf* *Λ*

no-men tu - - um ad - ve-ni-at re-gnum tu - -
sei dein Na - me, es komme Herr! zu uns dein Reich

no-men tu - - um

ad -
es

Man.

D *Λ*

- - ni at re-gnum tu - -
- - me Herr! zu uns dein Reich

- - - um ad - ve - ni - at re-gnum tu - -
es kom-me Herr! zu uns dein Reich

ad - ve - - ni - at re-gnum
es kom - - me Herr! zu uns dein

ve - - - ni - at re - gnum
kom - - - me Herr! zu uns dein

um, ad - ve - ni - at re - gnum tu - um ad - ve - ni -
 es kom - me Herr! zu uns dein Reich es kom - me

um

tu - um, ad - ve - ni - at re - gnum tu - um ad - ve - ni -
 Reich, es kom - me Herr! zu uns dein Reich,

tu - um, ad - ve - ni - at re - gnum tu - um ad - ve - ni -
 Reich, zu uns dein Reich, dein Reich,

mf

poco rall. **E** *mf marc.*

at re - gnum tu - um. Fi-at vo-
 Herr! zu uns dein Reich. Es ge -

poco rall. *mf marc.*

zu uns dein Reich. Fi-at vo- lün-tas tu -
 Es ge - seh dein Wil -

at re - gnum tu - um.
 zu uns dein Reich.

F

lun - tas tu - a, fi - at vo - lun - tas tu
 scheh' dein Wil le, es ge - scheh' dein Wil

a, le, *marcato* fi - at vo - lun - tas tu - a,
 le, es ge - scheh' dein Wil le,

fi - at vo - lun - tas
 Es ge - scheh' dein Wil le, *ff*

Fi - at vo - lun - tas tu - a, fi - at vo - lun - tas,
 Es ge - scheh' dein Wil le, es ge - scheh' - e, **G**

a, le, fi - at vo - lun - tas tu - a,
 le, es ge - schehe dein Wil le,

lun - tas, fi - at vo - lun - tas tu - a,
 scheh' - e, es ge - schehe *ff* dein Wil le,

fi - at vo - lun - tas tu - a vo - lun - tas tu - a,
 es ge - scheh' dein Wil le, dein Wil le dein Wil le, *dim.*

fi - at vo - lun - tas tu - a, vo - lun - tas tu - a, si - cut in
 es ge - scheh' dein Wil le, dein Wil - le geschehe so wie im

mf

Ped.

p dolce

si - cut in coe - lo et in ter - ra,
p doler

so wie im coe - lo so auf Er - den,
p dolce

Him mel so auf Er - den,
p dolce

coe - lo et in ter - ra, et in ter - ra,
 Himmel, so auf Er - den, so auf Er - den,

p

Man.

sempre dol.

si-cut in coe - - lo et in ter - - ra,
so wie im Him - - mel, so auf Er - - den,

sempre dol.

si-cut in coe - - lo
so wie im Him - - mel

si-cut in coe - - lo
so wie im Him - - mel

H *p sotto voce*

sicut in coelo et in terra.
so wie im Himmel, so auf Er-den.

p sotto voce

dim.

Pa-nem nostrum
Un - sre Speise

pp

sicut in coelo
so wie im Himmel,

dim.

et in ter-ra
so auf Er-den.

pp

pp

p sotto voce

quo - ti - di - a - - num, da no - bis
 gieb uns auch heu - - te, gieb sie auch

p dolce

Pa-nem nostrum quo-ti - di - a - num,

p dolce Spei - se gieb uns auch heu - te,
 Un - sre

pp

ho - di - e, da no - bis da no - bis ho - di -
 die - sen Tag, auch die - sen Tag, gieb sie auch die - sen

dolcissimo

da gieb no - bis ho - di - e da
 gieb uns auch die - sen Tag, gieb uns auch die - sen

Da no - bis da no - bis ho - di -
 gieb uns, gieb

espress. ma non troppo forte

e, et di - mit - te no - bis de - bi - ta no - stra, di -
 Tag und ver gieb, ver - gieb uns un - se - re Sün - den, ver -

no - bis ho - di - e, di - mit - te no - bis, di -
espress. ma non troppo forte

e, et di - mit - te, di - mit - te no - bis
 Tag, *espress. ma non troppo forte* gieb uns uns - re Sün - den,

e, et di - mit - te ver no - bis de - bi - ta no - stra, di -
 und und ver - gieb, ver - gieb uns un - se - re Sün - den, ver -

L a tempo

et ne nos in - du - cas
und füh - re uns nicht

et und ne nos in -
füh - re uns

et ne nos in - du - cas in ten - ta - ti -
und füh - re uns nicht in Ver -

et ne nos in - du - cas in ten - ta - ti - o - nem
Und füh - re uns nicht in Ver - su - chung,

in ten - ta - ti - o - nem
in Ver - su - chung

du - cas
nicht

in ten - ta - ti - o - nem
in Ver - su - chung,

o - nem ne nos in - du - cas in ten - ta - ti - o - nem
su - chung, und füh - re uns nicht in Ver - su - chung;

ne nos in - du - cas in ten - ta - ti - o - - - - - nem sed
Und füh - re uns nicht in Ver - su - - - - - chung, sondern

M

son - dern nimm von uns

sed li - be - ra nos a ma - lo li - be - ra
o nimm von uns al - les Ü - bel. nimm von uns

sed
o

li - be - ra nos sed nimm von uns
nimm von uns, son - dern

Ped.

Ossia.

li - be - ra nos a ma -
nimm von uns al - les Ü -

Ossia.

Ped.

1000

p dolce **N** *rit.* *dim.* *pp*

nos a ma - lo, li - be - ra, li - be - ra nos a ma - lo.
al - les ü - bel, nimm von uns, nimm von uns al - les ü - bel!

p dolce *rit.* *dim.* *pp*

li - be - ra nos a ma - lo.
nimm von uns al - les ü - bel!

p dolce *rit.* *dim.* *pp*

li - be - ra nos a ma - lo.
nimm von uns al - les ü - bel!

p dolce *rit.* *dim.* *pp*

li - be - ra, li - be - ra nos a ma - lo.
nimm von uns al - les ü - bel!

N *p* *dim.*

Ossia.

p *rit.* *pp*

lo, a ma - - - lo.
bel, das ü - - - bel!

p *rit.* *pp*

p *rit.* *pp*

p *rit.* *pp*

li - be - ra nos a
nimm von uns al - les

p

Man.

0 a tempo

p A - - men, A - - men, A - - men,

a tempo *p*

a tempo A - - - men, A - - - men, A - - - men,

p A - - men

a tempo *p* A - - men,

pp

men, **P** *p* A - - men, A - - men, A - - men, A - - men,

p A - - men,

p A - - - men, A - - - men, A - - - men, A - - - men,

Q **R**

A - - - men, A - - - men, A - - - men, A - -

men, A - - - men, A - - - men, A - -

A - - - men, A - - - men, A - -

pp

- - - men, A - - - men, A - - - men!

- - - men.

f cresc. *ff* *dim.* *pp*

f cresc. *ff* *dim.* *pp*

f cresc. *ff* *dim.* *pp*

f cresc. *ff* *dim.* *pp*

Ped.

VIII. Die Gründung der Kirche.

Andante maestoso assai.

Tenor.
CHOR.
Bass.

Musical notation for Tenor and Bass parts, starting with a forte (*f*) dynamic. The lyrics are: Tu es Du bist

Piano.

Musical notation for the Piano accompaniment, starting with a forte (*f*) dynamic. The lyrics are: Pe - trus et super hanc pe - tram ac - di - fi - ca -

Musical notation for the Tenor and Bass parts, continuing the lyrics: trus et super hanc pe - tram ac - di - fi - ca -

Musical notation for the Piano accompaniment, continuing the lyrics: trus et super hanc pe - tram ac - di - fi - ca -

Musical notation for the Tenor and Bass parts, continuing the lyrics: bo Ecc - le - si - am me - am et portae

Musical notation for the Piano accompaniment, continuing the lyrics: bo Ecc - le - si - am me - am et portae

in-fe-ri non praeva-le-bunt non praeva-le-

Pforten wer-den sie nicht ü-ber-wäl-

ff

Ad.

bunt

ti-gen.

rinforzando

Ad.

Ad.

*

Sopr. I. Andante, un poco mosso.

p dol. Si - mon Jo - an - nis di - li - ges me? Si - mon Jo -

Sopr. II u. Alt. *p* Si - mon Jo - han - na hast du mich lieb? Si - mon Jo -

CHOR

Ténor I. II. *p*

Bass I. II.

dolce

an - nis di - li - ges me? *p* Pa - sce pa - sce a - gnos *cre-*

han - na hast du mich lieb? *p* Wei - de, wei - de mei - ne *cre-*

scen - do

me - os pa - sce pa - sce pa - sce o - ves me -

Läm - mer, wei - de, wei - de, wei - de mei - ne Läm -

cre - scen - do

cresc. pa - sce

cre - scendo

marè.

This system contains the first two staves of music. The vocal part (top two staves) includes lyrics in German. The piano accompaniment (bottom two staves) features a bass line with a 'cresc.' marking and a piano line with a 'scendo' marking. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

B_f

os Simon Jo - an - nis di - li - ges me? Simon Jo - an - nis

mer. Si - mon Jo - han - na hast du mich lieb? Si - mon Jo - han - na

This system contains the third and fourth staves of music. The vocal part continues with German lyrics. The piano accompaniment features a bass line and a piano line. The key signature remains three sharps and the time signature is 4/4.

B

ff

1 3 2

Ed. *

Ed. *

Ed. *

Ed. *

This system contains the fifth and sixth staves of music. The piano accompaniment is the primary focus, with a 'ff' (fortissimo) marking. The lyrics 'Ed. *' are written below the piano line. The key signature remains three sharps and the time signature is 4/4.

di-li-ges me? Pa - sce pa - sce a - gnos me - os
 hast du mich lieb? Wei - de, wei - de, mei - ne *cre* Läm - mer,
 Pa-sce pa-sce *cre*
cre

sempre f
 * * * *

scen - do
 pa - sce pa - sce pa - sce o - ves - me - os
scen - do wei - de, wei - de mei - ne Läm - mer.
scen - do
scendo
 pa - - - sce pa - sce

crescendo *ff*
 * *

C *dolce espressivo*

a - mas me di - li - ges me a - mas me
Liebst Du mich, hast Du mich lieb, liebst Du mich,

dolce espressivo

1. Tenöre Soli

a - mas me di - li - ges a - mas
Liebst Du mich, liebst Du mich, liebst Du

p

espressivo *dim. riten.* **D**

di - li - ges me a - mas me di - li - ges me
hast Du mich lieb, liebst Du mich, hast Du mich lieb?

espressivo *dim. riten.*

me mich, a - mas me di - li - ges
Liebst Du mich. liebst Du mich,

riten.

sotto voce

p

pa - sce a - gnos me - - os pa - sce o - ves

p *sotto voce*

Wei - de mei - ne Läm - mer, wei - de mei - ne

p *sotto voce*

sotto voce

p

p

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

me - - os pa - sce

Scha - fe, wei - de,

pasce

E *f*

cre - - scen - do - - - f

sempre f

E

Red. *

pa - sce a - ñnos me - os pa - - - sce pa - sce

wei - de mei - ne Läm - mer, wei - - - de, wei - de

pa-sce a-ñnos me-os pa - - - sce pa - sce

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics in Latin and German. The bottom two staves are piano accompaniment. The key signature is D major (two sharps). The time signature is common time (C). The piano part features arpeggiated chords and moving lines in both hands.

o-ves meos con - firma fratres tu - os pa - sce pa - sce

wei - de, wei - de

mei-ne Schafe, be - stärke meine Brü - der, pa-sce pa-sce

The second system continues the musical piece. It includes dynamic markings such as *ff* (fortissimo) and *F* (forte). The tempo or mood is indicated by a '3' over a '4' in the piano part, suggesting a 3/4 time signature. The piano accompaniment includes arpeggiated figures and sustained chords. At the bottom of the system, there are markings: *Ad.*, *Ad.*, ***, *Ad.*, *Ad.*, ***, *Ad.*, ***.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some decorative elements like a star and a heart symbol. The title 'The Rose Tree' is written in a stylized font at the top right.

Pe - - - trus et su - per hanc

Pe - - - trus und auf die - sen

* Red.

pe - - - tram ae - di - fi - ca - -

Fel - - - sen wer - de ich bau - - -

* Red.

bo Ecc - le - si - am me -

en mei - ne Rir -

8

Ad.

am et por - tac in - fe - ri

che, der Höl - le Pfor - ten

ff

8

Ad.

ff

Ad.

non prae - va - le - - bunt non prae - va - le - - -

wer - den sie nicht ü - - ber - wäl - - -

Ped.

bunt.

ti - gen.

*

Das Wunder.

„Et ecce motus magnus factus est in mari, ita ut navicula operietur
fluctibus“ (Matth. 8.)
IX. Agitato.

p trem.

trem.

A

un poco rit.

pp

„Ipse vero dormiebat“

espressivo

B

pp

1 2

First system of the musical score. It consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music features a series of chords and eighth notes. There are markings "Pa." above the first and third measures of the left staff, and "p" above the second measure of the right staff. Below the right staff, there are first and second endings marked "1" and "2" under the first and third measures respectively.

Second system of the musical score. It consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music features a series of chords and eighth notes. There are markings "Pa." above the first measure of the left staff, "Pa. mit jedem Takt" above the second measure of the right staff, and "poco a poco cre" above the third measure of the right staff.

Third system of the musical score. It consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music features a series of chords and eighth notes. There are markings "scen" above the first measure of the left staff, "do e più agitato" above the second measure of the right staff, and "trem." above the third and fourth measures of the right staff.

Fourth system of the musical score. It consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music features a series of chords and eighth notes.

Fifth system of the musical score. It consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music features a series of chords and eighth notes. A "C" time signature change is indicated above the first measure of the right staff.

Allegro strepitoso.

Sixth system of the musical score. It consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music features a series of chords and eighth notes. There are markings "ff" above the first measure of the left staff, "Pa." above the second measure of the left staff, and "s" above the third measure of the left staff. There are also markings "A" above the first and third measures of the right staff.

This page contains six systems of musical notation for piano. The notation is complex, featuring many chords, triplets, and dynamic markings. The first system begins with the instruction *sempre ff* (sempre fortissimo) and includes a *Pw.* marking. The second system also features a *Pw.* marking. The third system includes a *D.* marking. The fourth system includes a *Pw.* marking. The fifth system includes a *Pw.* marking. The sixth system includes a *Pw.* marking. The notation is written in a style that suggests a 19th-century manuscript, with many accidentals and complex rhythmic patterns. The page number 124 is at the top left.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a treble and bass staff. The treble staff has a key signature change to E major (indicated by 'E' and a sharp on F). The bass staff has a key signature change to E minor (indicated by a flat on F). The dynamic marking *fff* is present. The system ends with a repeat sign and a *tr.* marking.
- System 2:** Continues the piece with a treble and bass staff. The treble staff has a key signature change to E major (indicated by a sharp on F). The bass staff has a key signature change to E minor (indicated by a flat on F). The system ends with a repeat sign and a *trem.* marking.
- System 3:** Continues the piece with a treble and bass staff. The treble staff has a key signature change to E major (indicated by a sharp on F). The bass staff has a key signature change to E minor (indicated by a flat on F). The system ends with a repeat sign and a *tr.* marking.
- System 4:** Continues the piece with a treble and bass staff. The treble staff has a key signature change to E major (indicated by a sharp on F). The bass staff has a key signature change to E minor (indicated by a flat on F). The system ends with a repeat sign and a *tr.* marking.
- System 5:** Continues the piece with a treble and bass staff. The treble staff has a key signature change to E major (indicated by a sharp on F). The bass staff has a key signature change to E minor (indicated by a flat on F). The system ends with a repeat sign and a *tr.* marking.
- System 6:** Continues the piece with a treble and bass staff. The treble staff has a key signature change to E major (indicated by a sharp on F). The bass staff has a key signature change to E minor (indicated by a flat on F). The system ends with a repeat sign and a *tr.* marking.

The piece concludes with a final system of staves. The treble staff has a key signature change to E major (indicated by a sharp on F). The bass staff has a key signature change to E minor (indicated by a flat on F). The dynamic marking *fff* is present. The system ends with a repeat sign and a *tr.* marking.

marcatissimo

H *stremolo*

8

trem.

Männer Chor.

Tenor.

Bässe.

Do-mi ne sal-va nos pe-ri-mus Domi-
Hilf uns Herr, ret-te uns, wir ster-ben. Hilf uns

8

ne sal-va nos pe-ri-mus pe-ri-mus
Herr, ret-te uns, wir ster-ben, wir ster-ben.

Pw.

fff
8bassa.....
Pw.

Christus.
Quid ti-midi estis mo-dicae fi-de-i
Was seid ihr so furchtsam, ihr Klein-gläu-bi-gen!

fff
Orchester tacet.

Andante.sostenuto
p sempre legato

I
pp
Trompeten
p
Linke Hand
Pw.
pp

tranquillo

Link Hand

Rw.

Rw.

This system contains the first system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). The middle and bottom staves have a treble and a bass clef, respectively, with the same key signature. The music is marked 'tranquillo'. The middle staff is labeled 'Link Hand'. The bottom staff has 'Rw.' written below it. The system consists of 8 measures.

Rw.

This system contains the second system of the musical score. It follows the same grand staff format as the first system. The music continues with various note values and rests. The bottom staff has 'Rw.' written below it. The system consists of 8 measures.

Rw.

This system contains the third system of the musical score. It follows the same grand staff format. The music continues with various note values and rests. The bottom staff has 'Rw.' written below it. The system consists of 8 measures.

J

R. H.

L. H.

Rw.

This system contains the fourth system of the musical score. It follows the same grand staff format. The system begins with a 'J' time signature. The music continues with various note values and rests. The bottom staff has 'Rw.' written below it. The system consists of 8 measures.

Sopran.

Alt.

Tenor.

Bass.

p Et fa - cta est tran - quilli - tas ma - gna.

p Und als - bald ward gro - sse

p Stil - le.

legato * *Pa.* *Pa.* *p* *Pa.*

Pa. * *Pa.* *Pa.* *Pa.* *mf*

sempre legato e sostenuto

1 1 2 1

Pa. *

5 3 4 5 4 5 5 3 4 5 5 4 5 4 3 4 3

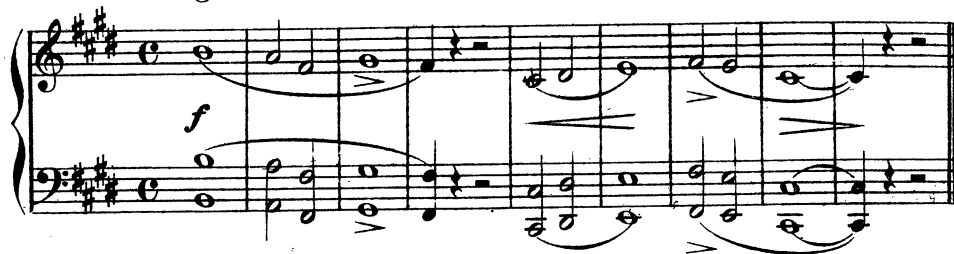
Pa. *Pa.* *Pa.* *

4933

Der Einzug in Jerusalem.

X. Allegro moderato.

Piano.



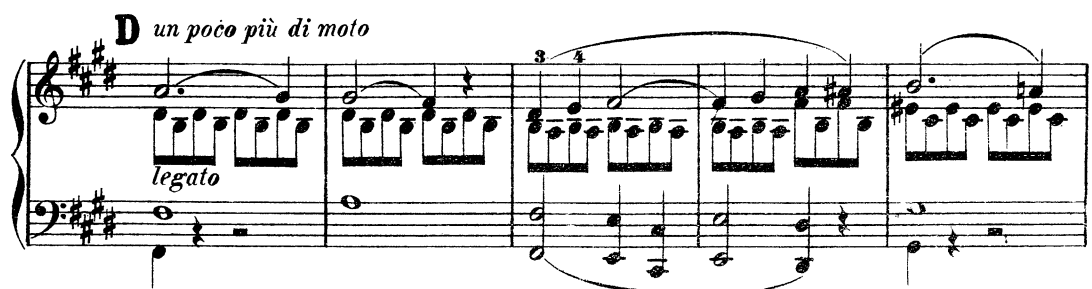
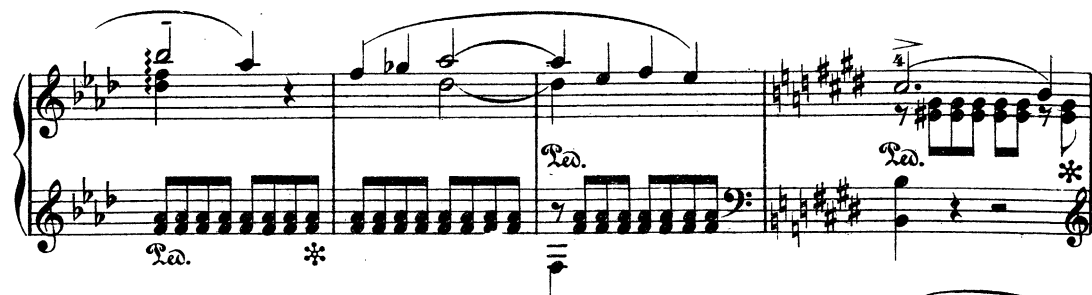
*un poco espressivo
sempre staccato*

B

espressivo

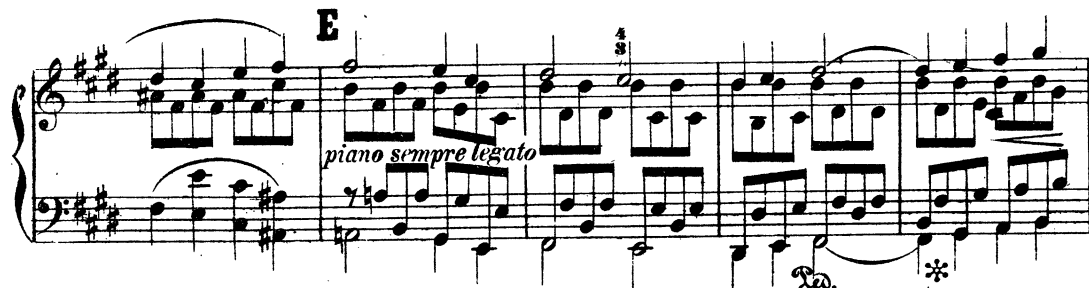
p

Ped. * Ped. * Ped. * *



D un poco più di moto

legato



Un poco più animato e sempre stringendo
il Tempo ma senza agi- tazione.

1.u.2.Sopran.

Alt.

1.u.2.Tenor.

1.u.2.Bass.

f

Ho - san - - na Ho - san - - - - -

Ho - san - - na, Ho - san - - na, Ho - san - - - - -

na

na,

Ho -

na

Ho - san - - na

f

ff

The musical score is divided into three systems. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "san - na, Ho - san - na, Ho - san - na, Ho - san -". The second system continues the vocal parts and piano accompaniment. The lyrics are: "na, Ho - san - na, Ho - Heil, Heil - na, qui ve - nit in ihm, der na - het vom". The third system concludes the piece with a final vocal entry and piano accompaniment. The lyrics are: "na, qui ve - nit in ihm, der na - het vom". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *ff* (fortissimo) and *ff* (fortissimo).

san - na, Ho - san - na, Ho - san - na, Ho - san -

na, Ho - san - na, Ho - Heil, Heil - na, qui ve - nit in ihm, der na - het vom

na, qui ve - nit in ihm, der na - het vom

no - - - mi - ne Do - - - mi - ni Ho - san - na qui ve -
 Herrn der Welt ab gesandt Heil, Heil ihu, der na -

ff

nit in no - - - mi - ne Do - - - mi - ni Rex
 het vom Herrn der Welt ab ge - sandt. Herr

ff sempre

H

ff sempre

Is - - - ra - el, Rex Is - - - ra - el
Is - - - ra - els, Herr Is - - - ra - els.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The key signature is D major (two sharps). The vocal parts enter with the lyrics "Is - - - ra - el, Rex Is - - - ra - el" on the first staff and "Is - - - ra - els, Herr Is - - - ra - els." on the second staff. The piano accompaniment features a melodic line in the right hand and a more active bass line in the left hand, marked with a "Pia." (Piano) and an asterisk (*).

Rex Herr Is - - - ra - el, Rex Is - - - - ra -
Herr Is - - - - ra - els, Herr Is - - - - ra -

The second system continues the musical score. The vocal parts enter with the lyrics "Rex Herr Is - - - ra - el, Rex Is - - - - ra -" on the first staff and "Herr Is - - - - ra - els, Herr Is - - - - ra -" on the second staff. The piano accompaniment continues with the same melodic and bass lines, marked with "Pia." and an asterisk (*).

I

el
els

Ho-san - na Ho-san -

na

mezzo piano

Be-ne - di - ctus
Sei ge - seg - net

mezzo piano

J

qui der ve - nit rex Fürst in no - mi ne Do - mi ni sandt.

Ad. *

san - na, Ho - san - na.

Tenor. *mezzo piano*

Bass. **Chor.**

Be - ne - di - ctus
Sei - ge - seg - net,

mezzo piano

mezzo piano

dimin.

dimin.

qui ve - nit rex in no - mi - ne Do - mi -
der naht ein Fürst vom Herrn der Welt ab - ge -

dimin.

dimin.

Mezzo Sopran Solo *dolce con anima*

p Be - ne - di
Sei - ge - seg

p dolce

p ni
sandt.

p dolce pax Fried' in im

Un poco meno Allegro ma sempre mosso e alla breve.

espressivo con serenità

sempre legato

4933

et us
net

p *espressivo*

coe - lo et glo
Him mel und Ruhm, ri - und

glo - - - ri -

Ad. *Ad.* *Ad.* * *Ad.* 5

p

a Preis in ex cel sis
in in der Hö he.

Be - ne -
Sei - ge -

p

* *Ad.* *Ad.*

di - ctus qui ve - nit
seg - net der na - mit

espressivo

pax in coe lo et glo
Fried im Him mel und Ruhm

et glo -

Ad. * *Ad.* 4933 *Ad.* *

Sopran.

L

Chor.

Alt.

ri und a Preis in ex cel sis Heil

ri und a Preis in ex der Hö he!

ri - a

Ho - Heil

Ho - Heil

ped.

Mezzo Sopran Solo

Be ne di ctus.
Sei ge seg net.
Ho san na

san na fi li o Da vid.
dem Nach fol ger Da vids.

Ho san na
Ho san na

san na fi li o Da vid.
dem Nach fol ger Da vids.

ped.

Be - ne - di - ctus
 Sei - ge - seg - net
 Ho - san - na

Ho - san - na fi - li - o Da - vid
 Heil dem Nach - fol - ger Da - vids
 Ho - san - na

Ho - san - na fi - li - o Da - vid
 Heil dem Nach - fol - ger Da - vids

p

Ad. *Ad.* *Ad.* *Ad.* *

Ho - san - na

Ho - san - na

Ho - san - na fi - li - o Da - vid
 Heil dem Nach - fol - ger Da - vids
 Ho - san - na

Ho - san - na fi - li - o Da - vid
 Heil dem Nach - fol - ger Da - vids

p

Ad. *Ad.* *Ad.* *

4933

na
vids!
na
vids!
na
vids!

Ho - san - - -
Be - ne - di - - ctus qui
Sei ge - seg - - net der

Allegretto

Ho - san -

Do - - mi - ni in no - mi -
vom Herrn der

ab - - ge - sandt,

pp

pp

pp

pp

pp

pp

pp

- - - - - na.

ne Do - mi - ni.

Welt *ppp* ab - ge - sandt.

ppp

ppp

ppp

ppp

ppp

ppp

Mezzo Sopran Solo

Be - ne - di - ctus qui ve -
Sei ge - seg - net, der na -

riten. col canto

nit, qui ve - nit, in no - mi - ne Do - mi -
het, der na - het, vom Herrn der Welt ab - ge -

N Un poco piu lento (quasi Andante.)

ni sandt.

p

simile

Imi Soprani cantando mezza voce.

2. *pp* Be - ne - di - ctus qui ve -
Alti *pp* Be - ne - di - ctus qui ve -
pp Sei ge - seg - net, der na -

un poco rin f.

nit Be - - - ne -

nit Be - - - ne -

het Sei ge -

un poco rinf.

Rw. Rw. Rw.

qui ve - - nit *dolcissimo*

di - - ctus qui ve - nit in no - mi -

di - - ctus qui ve - nit in no - mi - *pp*

seg - - net, der na - het vom Herrn der

*

Rw.

0 a tempo

smorz. *poco rall.*

ne Do - - mi - ni.

smorz.

ne Do - - mi - ni.

smorz.

Welt ab *smorz.* ge - sandt.

a tempo

un poco rall.

La. La. *

sempre cantando mezza voce

Be - - ne - di -

Be - - ne - di -

Sei *sempre mezza voce* ge - seg -

un poco rinf.

La. La. La.

et us qui ve - - - nit

et us qui ve - - - nit

net der na - - - het.

And. *And.*

Be - - - ne - di - - - ctus qui ve - - - nit

Be - - - ne - di - - - ctus qui ve - - - nit

Sei ge - seg - - net, der na - - - het

un poco rinf.

And. *

nit *pp*

in no - - mi - ne Do - - - - mi

pp

in no - mi - ne Do - - - - mi -

pp

vom Herrn der Welt ab - - - ge -

pp

Do - - - - mi - - -

Mezzo Sopran Solo

gradatamente un poco agitato e più espress.
espressivo

P

Be - - ne di - - ctus Ho -

Sei - - ge - seg - net

p

ni. Ho - san - na in ex - cel -

p

sandt. Heil, Heil ihm in der Hö -

p

ni. Ho - san - na in ex - cel -

san - na Be - ne - ge - Ho - sis

p sis Ho - san - na in ex - cel - sis Ho -

he, Heil, Heil ihm in der Hö - he, Heil,

p

ad. *ad.*

di - ctus Ho - san -

seg - san - net na in ex - cel -

san - na in ex - cel - sis Ho - san - na

Heil ihm in der Hö - he, Heil, Heil ihm

ad. *ad.* *ad.* *ad.*

na Ho - san - - na Ho - san - - - na
 sis Ho - san - - na Ho -
 in ex - cel - - sis Ho - san - - - na
 in der Hö - - he, Heil, Heil ihm

*Red. Red. Red. **

in ex - cel - - - sis
 in der Hö - - - he
 in ex - cel - - - sis Ho - -
 in der Hö - - - he, Heil

dim. pp pp pp

dim. pp

Q Allegro moderato. Tempo I.

san - Heil na. ihm.

Allegro moderato. Tempo I.

stacc.

CHOR. *mezzo f* *mezzo f* *mf*

Ho - san - na qui ve - nit
Heil, Heil ihm, der naht ein

Ho - Heil

cresc.

poco a poco cresc.

crescendo

rex Herr, Ho - san - na qui ve - nit rex qui
Heil, Heil ihm, der naht als Herr, der

san - na Ho - san - na

Heil ihm, qui ve - nit rex
der naht ein Fürst, Heil, Heil ihm

f

R Allegro animato.

ve - nit rex
naht als Herr.

Ho - san - na
Heil, Heil ihm.

Fi - li - o Da - vid
Se - gen und Heil ihm

ff marcato

(alla Breve.)

Fi-li-o Da-vid Ho-san-
Se-genund Heil ihm dem Soh-

Fi-li-o David Ho-san- - na Be-ne-di-
Se-genund Heil ihm dem Soh- - ne Da-vids. Sei ge-seg-

Ho-san- - na Fi-li-o Da- - - vid Be-ne-di-
dem Soh- - ne Davids, Se-genund Heil ihm. Sei ge-seg-
sempre forte

- - - na Ho-san- - na Ho-san- - na Ho-
- - - ne Da- - - vids, dem Soh- - ne, dem

- ctus qui ve - - - nit qui ve-nit in no-mi-ne Do-
- net der na - - - het, der na-het vom Herrn der Welt ab-

- ctus qui ve - - - nit in no- - - mi-ne Do- - - mi-ni
- net der na - - - het im Na - - - mendes E - - - wi-gen

Fi-li-o Da-vid Ho-san- - - -
Se-genund Heil ihm dem Soh- - - - ne

sa - na Fi - li - o Da - vid Ho - sanna Be - ne - di - ctus qui
 Soh - ne Da - vids dem Soh - ne Da - vids. Sei - ge - seg - net, der
 - - - mi - ni - Be - ne - di - ctus qui
 - - - ge - sandt. Sei
 Ho - san na Fi - li - o Da -
 Heil, Heil ihm, Se - gen und Heil -
 - - - na Ho - san -
 Da - - - vids. Heil

ve - nit in no - mine Do - mi - ni.
 na - het vom Herrn der Welt ab - ge - sandt.
 ve - nit in no - mine Do - mi - ni.
 na - het im Na - mendes E - wi - gen.
 vid qui ve - nit in no - mine Do - mi - ni.
 ihm, der na - het im Na - mendes E - wi - gen.
 na qui

S

ff sempre

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The key signature is A major (three sharps). The vocal parts enter with the lyrics "Ho - san - na" and "Ho - san - na". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a "Ped." (pedal) marking in the left hand.

Ho - san - na Ho - san - na

Ho - san - na Ho - san - na

Ho - san - na Ho - san - na

Ped.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts continue with the lyrics "Ho - san - na" and "Ho - san - na". The piano accompaniment continues with the same melodic and harmonic lines, including a "Ped." (pedal) marking in the left hand.

Ho - san - na Ho - san - na

Ho - san - na Ho - san - na

Ho - san - na Ho - san - na

Ped.

Ho - san - na Fi - li-o Da - vid Ho - san - na Fi - li-o
Heil, Heil dem Nachkommen Da vids, Heil, Heil dem Nachkommen

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps). The vocal parts enter with a melodic line, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

T
Da - - vid Ho - san - na qui ve - nit rex qui ve - nit
Da - - vids, Heil, Heil ihm der na - het als Herr, der naht als

sempre staccato e rinforzando

The second system continues the musical score. It begins with a 'T' time signature, indicating a change to common time. The vocal parts continue their melodic lines, and the piano accompaniment features a more active, staccato texture. The key signature remains D major. The system concludes with a double bar line.

Musical score for the first system. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one flat (B-flat). The lyrics are:

rex in no - mi - ne Do - mi - ni Ho - san - na qui ve - nit
 Herr im Na - men des E - wi - gen, Heil, Heil ihm, der naht als

Musical score for the second system. It consists of two staves: a Tromba staff and a piano accompaniment staff. The Tromba part is marked with a forte (f) dynamic. The piano accompaniment is marked with a piano (p) dynamic. The key signature is one flat (B-flat).

Musical score for the third system. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one flat (B-flat). The lyrics are:

rex in no - mi - ne Do - mi - ni Ho - san - - na Ho -
 Herr im Na - men des E - wi - gen.

Musical score for the fourth system. It consists of two staves: a Tromba staff and a piano accompaniment staff. The Tromba part is marked with a forte (f) dynamic. The piano accompaniment is marked with a piano (p) dynamic. The key signature is one flat (B-flat).

U Animato.

san - na Ho - san - na

Be - ne - Sei ge -

8

8

di - ctus qui ve - nit in no -

seg - net, der na - het im Na -

8

8

mi - ne Do - mi - ni Ho - san - na qui
men des E - wi - gen, Heil, Heil ihm der

8
* Ped. Ped.

ve - - - nit in no - - - mi - ne Do -
na - - - het, vom Herrn der Welt ab -

8

First system of vocal staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "mi ni Rex" and "ge sandt. Herr". The music features a melodic line with a fermata over the word "ni".

Piano accompaniment for the first system. The right hand plays a continuous eighth-note pattern. The left hand has a bass line with a fermata over the word "ni". There are asterisks (*) and "Ped." markings below the left hand.

Second system of vocal staves. The lyrics are: "Is - - - ra - el Rex Is - - - ra -" and "Is - - - ra - els, Herr Is - - - ra -". The music features a melodic line with a fermata over the word "ra" in the first part.

Piano accompaniment for the second system. The right hand continues the eighth-note pattern. The left hand has a bass line with a fermata over the word "ra" in the first part. There are "Ped." and asterisk (*) markings below the left hand.

el Rex Is - - - - ra -

els, Herr Js - - - - ra -

Ad. *Ad.* *

V *un poco ritenuto*

el Rex Is - - - - ra - el

els, Herr Js - - - - ra - els.

V *un poco ritenuto*

Andante (non troppo moderato.)

(Sopr. a 2 ad libitum.)

espressivo

Bene - di - ctum quod ve - nit re - gnum pa - tris no - stri

Sei ge - seg - net du na - he Herrschaft un - sers Va - ters

espressivo

Andante (non troppo moderato.)

(in 4 Viertel tactiren.)

Da - - vid Bene - di - ctum quod ve - nit re - gnum pa - tris no - stri

Da - vid. Sei ge - seg - net du na - he Herrschaft un - sers Va - ters

mp

pa - tris no - stri

W *mp*

Da - - vid Ho - san - - na in ex - cel - - sis Ho -

mp

Da - vid. Ho - san - na in der Hö - he, Ho -

mp

W

p *cre-*

san - - na in ex - cel - - sis Ho san - - na Ho -

p *cre-*

san - na in der Hö - he. Ho san - - na

cre-

cel - - sis Ho - - san - - na Ho -

cre-

cel - - sis Ho - - san - - na Ho -

p *cre-*

- scen - - - do (zu 6 Stimmen) *f* *rinforzando*

san - - - na in Al - tis - si - mis in Al - tis - si - mis

- scen - - - do *f*

- scen - - - do *ff* in des Him - mels Höhn, in des Him - mels Höhn.

san - - - na *ff*

san - - - na *rinforzando*

ff

Ho - san - - na Ho - san - - - na

ff *diminuendo*

ff *diminuendo* na

ff *diminuendo*

X

rit. - - - smorzando Un poco più lento.

in Al - tis - - - si - mis

in des Him - - - mels Höhn.

Solo *rit. - - - smorzando*

espressivo in Al - tis - - - si - mis.

in des Him - - - mels Höhn.

rit. - - - smorzando

rit. - - - smorzando

in Al - tis - - - si - mis

in des Him - - - mels Höhn.

X Un poco più lento.

ritenuto - - - - - piano

Q.w.

Cantando mezza voce

Be - ne - di - - - ctum quod ve - - -

CHOR. Sei ge - seg - - - net du na - -

mezza voce

simile

un poco rinforzando

Q.w.

nit re - - - gnum re - gnum

he Herr - - schaft, Herr - schaft

* Ped. Ped. Ped.

pa - - - tris no - - - stri

un - - - sres Va - - - ters

un poco rinforzando

Ped.

Y

Da - - - vid Ho - - san - - na

Da - - vid. Ho - - san - - na

Y

cre - - - scen. - - -

pp Ho - - san - - na in Al -

pp Ho - - san - - na in des

pp do - - -

pp subito

tis - si mis Ho - san -

Him - mels Höhn,

cresc.

f *ff*

in Al - tis - si - mis Ho - san -
in des Him - mels Höhn,

cresc.

ff

- na

cresc.

ff

Christus.

DRITTER THEIL.

Tristis est anima mea.

XI. Lento assai.

PIANO.

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical markings and dynamics:

- System 1:** Starts with a treble clef and a key signature of one sharp. The first measure is marked *mf*. The music features a series of ascending and descending eighth and sixteenth notes, with some measures containing triplets.
- System 2:** The first measure is marked *gemendo*. The music continues with similar melodic lines. The second measure is marked *dim.*. The system ends with a measure marked *Pa.* and a fermata.
- System 3:** The first measure is marked *gemendo*. The music continues with similar melodic lines.
- System 4:** The first measure is marked *perdendo*. The second measure is marked *B* and *molto accentato*. The music continues with similar melodic lines. The system ends with a measure marked *pesante*.
- System 5:** The first measure is marked *p* and *dolente*. The music continues with similar melodic lines.
- System 6:** The first measure is marked *p* and *dolente*. The music continues with similar melodic lines.

Christus.

dim.

Tri - stis est a - nima me - a u - sque ad mor - tem
 Mei - ne See - le ist be - trübt bis zum To - de.

Pia. *

tri - stis est a -
 Mei - ne See - le ist

dolente

Pia. *

- ni - ma me - a u - sque ad mor - tem.
 be - trübt bis zum To - de.

dim. **D**

espressivo

Pia. *

First system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains eighth-note chords. Rehearsal mark 'Re.' is present. A key signature change to one flat is indicated.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains eighth-note chords. Rehearsal mark 'Re.' is present. A key signature change to one flat is indicated.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains eighth-note chords. Rehearsal mark 'Re.' is present. A key signature change to one flat is indicated. The section is marked **E** and *sf appassionato*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains eighth-note chords. Rehearsal mark 'Re.' is present. A key signature change to one flat is indicated. The section is marked *cresc.*

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains eighth-note chords. Rehearsal mark 'Re.' is present. A key signature change to one flat is indicated. The section is marked *f marcato*.

Sixth system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains eighth-note chords. Rehearsal mark 'Re.' is present. A key signature change to one flat is indicated. The section is marked *rinf.*

This page contains six systems of musical notation for a piano piece. The notation is written for both hands, with treble and bass clefs. The key signature is one flat (B-flat). The piece includes various musical notations such as notes, rests, and ornaments. Dynamics include *rinf.*, *f marcato*, *sf*, *p*, and *cresc.*. Performance instructions include *Red.* and *Red. cresc.*. The piece is marked with a tempo of 8 and a metronome mark of 1. The notation is written in a style that suggests a 19th-century manuscript.

System 1: *rinf.*, *f marcato*, *Red.*, *Red.*
 System 2: *sf*, *p*, *Red. cresc.*
 System 3: *cresc.*
 System 4: *Red.*
 System 5: *sf*, *Red.*
 System 6: *f marcato*, *Red.*

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with eighth notes. Bass staff has a harmonic accompaniment with chords and eighth notes. Dynamic marking: *rinf.* (pianissimo).
- System 2:** Treble staff continues the melodic line. Bass staff has a more active accompaniment. Pedal marking: *Ped.*
- System 3:** Treble staff has a melodic line with some chromaticism. Bass staff has a harmonic accompaniment. Dynamic marking: *rinf.* (pianissimo). Pedal marking: *Ped.*
- System 4:** Treble staff has a melodic line with some chromaticism. Bass staff has a harmonic accompaniment. Pedal marking: *Ped.*
- System 5:** Treble staff has a melodic line with some chromaticism. Bass staff has a harmonic accompaniment. Pedal marking: *Ped.*
- System 6:** Treble staff has a melodic line with some chromaticism. Bass staff has a harmonic accompaniment. Pedal marking: *Ped.*

The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number 4933 is at the bottom.

8-----
marcato espress. 8-----

Pia. *ff* *Pia.* *Pia.* *Pia.*

First system of musical notation, measures 1-2. Treble and bass staves. Treble has a continuous sixteenth-note melody. Bass has chords and a few notes. Dynamics: *Pia.* in both staves.

Second system of musical notation, measures 3-4. Treble and bass staves. Treble has a continuous sixteenth-note melody. Bass has chords. Dynamics: *Pia.* in both staves. Measure 4 has *poco a* and *poco decresc.* markings.

Third system of musical notation, measures 5-6. Treble and bass staves. Treble has a continuous sixteenth-note melody. Bass has chords. Measure 6 has a $\frac{3}{4}$ time signature change.

Fourth system of musical notation, measures 7-8. Treble and bass staves. Treble has a continuous sixteenth-note melody. Bass has chords. Measure 8 has a $\frac{3}{4}$ time signature change.

Fifth system of musical notation, measures 9-10. Treble and bass staves. Treble has a continuous sixteenth-note melody. Bass has chords. Dynamics: *p* in treble, *più dimin.* above measure 10, and *G* above measure 10.

Sixth system of musical notation, measures 11-12. Treble and bass staves. Treble has a continuous sixteenth-note melody. Bass has chords. Dynamics: *pp* in treble, *ppp* above measure 11, *pp* below measure 11, *ppp* below measure 12, *mf* above measure 12, and *pesante* below measure 12.

Tri - stis tri - stis est a - ni - ma me -
Mei - ne See - le ist be - trübt, A - be -

a u - sque ad mor - tem de.
trübt bis zum To - de.

p *pp* *pp*

Pa - ter Pa - ter si pos - si - bi - le
Va - ter, Va - ter, wenn es möglich ist,

p *poco rit.*

est tran - se - at a me ca - lix i - ste
las - se die - sen Kelch an mir vor - ü - ber ge - hen,

poco rit. *

180 a tempo

a tempo

tran - se - at a me ca - lix i - ste sed non
die - sen Kelch an mir vor - ü - ber gehen, doch nicht *riso-*

quod e - go vo - lo sed quod Tu quod
luto ge - seh', was ich - will, son - dern was Du Du

J a

Tu!
willst!

ruhig
p

sempre legato
Red.

Red. *Red.* *Red.* *Red.*

Tran - se - at a me
Lass' den Kelch an mir

rinf.
Red.

ca - ü - ber - lix i - ste
vor - ü - ber - ge - hen,

dim. *p*

Red.

K

tran - se - at a an me
die sen - Reich mir

rinf.

Red.

ca - ü - ber - lix i - ste
vor - ü - ber - ge - hen,

dim. *p*

Red.

poco a poco cre sed doch non nicht quod
ge -

Red.

e - go vo - lo
scheh', was ich will,
scen - do piu *cresc.*

Red.

sed son - dern quod was Tu Du

willst,

OSSIA.

sed was Du quod Tu willst,

sed quod Tu

sempre legato

quod Tu willst,
was Du

Red.

1 5 4 3 2

Red.

5 1 2 3 5 1 2 3

M

quod Tu willst.
was Du

p *pp* *perdendo*

Red.

Red. *p* *ppp*

dolce ma accentato

Red. *

Stabat Mater.

XII. Molto Lento.

PIANO.

A

MEZZO SOPRAN SOLO.

Stabat Ma-ter do-lo-ro-sa jux-ta cruce-m la-cry-mo-
 Wei-nend aus zer-rissem Her-zen stand die Mut-ter vol-ler Schmer-

B

sa dum pen-de-bat Fi-li-us
 zen, als ihr Sohn am Kreu-ze hing. *dolente*

SOPRAN.

Stabat mater do-lo - ro - sa jux-ta cruce-m la-cry - mo -

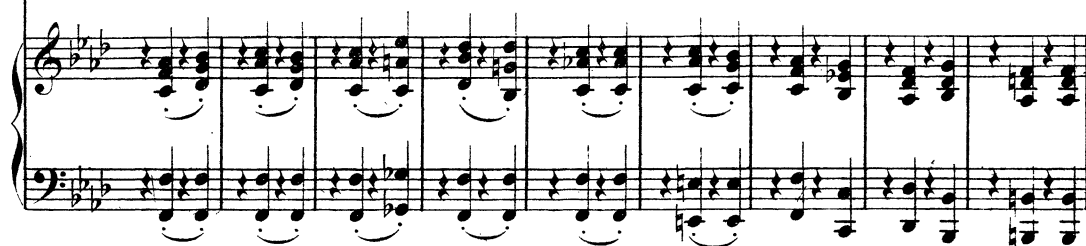
ALT.

CHOR.

TENOR.

Weinend aus zer - riss-nem Her - zen stand die Mut - ter vol - ler Schmer -

BASS.

*più piano ed un poco ritenuto* **C** a tem-

sa dum pen-de-bat Fi - li-us dum pen-de-bat Fi - li-us

più piano ed un poco ritenuto a tem-

zen, als ihr Sohnam Kreu-ze hing, als ihr Sohnam Kreu - ze hing.

più piano ed un poco ritenuto a tem-

SOPRAN.
p₀ALT.
p₀SOLI.
TENOR.
p₀BASS.
p₀

Cu - jus a - ni - mam ge - men - tem con - tri - sta -
Da er - füllt von ban - ger Trau - er be - bend in der

Cu - jus a - ni - mam ge - men - tem con - tri - sta -
Da er - füllt von ban - ger Trau - er be - bend in der

- tam et do - len - tem per - tran - si - vit gla - di - us
Äng - ste Schau - er durch die Seel' ein Schwert ihr ging,

- tam et do - len - tem per - tran - si - vit gla - di - us
Äng - ste Schau - er durch die Seel' ein Schwert ihr ging,

cresc.

D

per-tran-si-vit gla-di-us
durch die Seel' ein Schwert ihr ging.

per tran si vit gla - di-us

durch die Seel' ein Schwert ihr ging.

p o quam tri-stis et af -
p o quam tri-stis et af -
p Welch be-trüb-te, schmerz - ge -

SOPRAN.
CHOR.
ALT.

gemendo
p o quam
p Welch be -

fli - cta o quam tri - stis et af - fli - cta
 weih - te, o quam tri - stis et af - fli - cta
 fli - cta o quam tri - stis et af - fli - cta
 weih - te, welch be - trüb - te, schmerz - ge - weih - te
 fli - cta o quam tri - stis et af - fli - cta
 fli - cta o quam tri - stis et af - fli - cta

tri - stis et af - fli - cta
 trüb - te schmerz - ge - weih - te,

p

E
p
 fu - it il - la be - ne - di - cta Ma -
 Mut - ter war die be - ne - dei - te Mut -
 fu - it il - la be - ne - di - cta Ma -
 Mut - ter war die be - ne - dei - te Mut -
 fu - it il - la be - ne - di - cta Ma -

o quam tri - stis et af - fli - cta
 welch be - trüb - te schmerz ge - weih - te

p

ter ma - ter ma - - ter U - ni -

ter, Mut - ter durch den Ein - ge -

ma - - ter U - ni -

ma - - ter ma - - - ter U - ni -

Mut - - ter durch den Ein - ge -

ma - - - ter

U - ni -

crescendo

rinf.

La. La. La. La. *

ge - ni - ti
bo - re - nen.

ge - ni - ti
bo - re - nen.

And. *

F *p*
SOLI. Quae mor-re-bat et do-le-bat do-
Die von Seufzernschwerbe drückte, be-
SOLI. *p*
Quae mor-re-bat et do-le-bat.
p
Die von Seufzernschwerbe drückte.

le - bat ma - - - - - ter pi - a
Mut - - - - - ter als die

drück - te pi - a
als die

ma -
Mut -

ma - ter pi - a
Mut - ter als die

quæ me-re - bat et do - le - bat pi - a

Die von Seuf - zern schwerbe - drück - te als die

ma - ter dum vi - de - bat dum vi - de - bat
 Lei - den sie er blickte, die Lei - den

ma - ter dum vi - de - bat nati pœ - nas
 Lei - den sie er blick - te, ihres Soh - nes

ma - ter dum vi - de - bat nati pœ - nas
 Lei - den sie er blick - te ihres Aus - er - kor' - nen,

Ad. Ad. * Ad. Ad. * Ad. *

ad libitum poco ritenuto **pp** **G** *a tempo*

na - ti pœ - nas in - cly - ti in - cly - ti
ih - res Aus - er - ko - re - nen,
die Lei - den, die Lei - den.

pp

poco ritenuto **pp** *a tempo*

in - cly - ti
die Lei - den.

pp

poco ritenuto *a tempo* *sostenuto*

sostenuto

*Pa. Pa. Pa. **

*Pa. Pa. Pa. **

Più Lento.

BASS SOLO.

p dim.

Quis est ho - mo qui non fle - ret, Christi ma-trem, si vi - de -
 Wer nicht fühl - te tie - fes We - he, wenn er Chri-sti Mut - ter sä -

*Pa. **

p flebile

ret in fan - to sup -
 he in so gros - ser

H **TENOR SOLO.**

f

pli - ci - o Quis non pos - set con-tri -
 See - len - noth? Wes-sen Herz nicht sollt er -

espressivo

*Pa. **

Alt Solo. *p*

Tenor Solo. Matrem Chri-sti con-temp-la-ri

ta-ri *p* sie die Mut-ter oh-ne glei-chen do-
wei-chen,

Rev. sf

len - tem cum Fi - li - o
Soh nes Mar - ter - o - tod?

len - tem cum Fi - li - o
Soh nes Mar - ter - o - tod?

espressivo

Sopr. I

Alt. Pro pec-ca-tis su-ae gen-tis

Tenor. SOLI. Ach für sei-nes Vol-kes Schul-den

Bass. Pro pec-ca-tis su-ae gen-tis

Tenor. Ach für sei-nes Vol-kes Schul-den *p*

Bass. CHOR. *sempre legato* Pro pec-
p Ach für

mezzo forte espressivo

Pro pec-ca-
Ach für sei-

vi-dit Je - - sum in tor - men - tis
sieht sie Qua - - len ihn er - dul - - den,

sempre legato
p

Pro pec - ca - tis su - ae gen - - tis
Ach für sei - nes Vol - kes Schul - den

ca - - - tis su - ae gen - - tis
sei - - nes Vol - kes Schul - den

vidit sieht sie

- - - tis su - ae

vi-dit Je -
sieht sie Qua -

et fla - gel - - - lis sub - di - tum
den die Gei - - - ssel nicht ver - mied,

vi-dit Je - sum in tor - men - tis et fla - gel -
sicht sie Qua - len ihn er - dul - - den,

Je - - sum in tor - men - tis
Qua - - len ihn er - dul - - den,

et fla - den die

sum in tor - men - tis
len ihn er - dul - - den

cresc. *f*

Red. * Red.

J

f *ff*

fla - gel - - - lis sub - di - tum vidit
die Gei - - - ssel nicht ver - mied, sieht sie

f *ff*

f *ff*

f *ff*

ff

- - lis sub - di - tum pro pec - ca - - tis su - ae - gen - tis vidit
- - ssel nicht ver - mied. Ach für sei - - nes Vol - kes Schulden sieht sie

ff

ff

gel - - lis sub - di - tum pro pec - ca - - tis

Gei - - ssel nicht ver - mied *ff*

più cresc. *ff*

Red. *

marcatissimo

Jesum in tor - men - tis et fla - gel - lis subdi - tum et fla - gel -
 Qua - len ihn er dul - den, den die Gei - ssel nicht ver - mied, den die Gei -

Jesum in tor - men - tis et fla - gel - lis subdi - tum et fla - gel -
 Qua - len ihn er dul - den, den die Gei - ssel nicht ver - mied, den die Gei -

Pa. * *Pa.* * *Pa.* * *Pa.*

sf **K**

lis subdi - tum vi - dit vi - dit su - um dulcem na -
 ssel nicht ver - mied. Muss den sü ssen, muss den Sohn ver - ge -

sf

vi - dit vi - dit su - um
 Muss den sü ssen

vi - dit vi - dit su - um
 Muss den sü ssen, muss den Sohn

vi - dit sü - ssen
 Muss den

p

lis subdi - tum vi - dit su - um dulcem na -
 ssel nicht ver - mied. Muss den sü ssen Sohn ver ge -

p

p

p

sf *meno forte*

* Red. *

- - tum mo - ri - en - do de - so - la - tum,
 - - hen, son - der Trost ihn ster - - ben se - hen,

- - tum mo - ri - en - do de - so - la - tum,
 - - hen, son - der Trost ihn ster - - ben se - hen,

49 33 49 33 49 33

p

dum e - mi - sit spi - ri - tum.

p

als die See - le ihm ent - flieht.

p

p

dum e - mi - sit spi - ri - tum.

p

als die See - le ihm ent - flieht.

p

sf

sf

sf

p

rit.

sf

sf (lang)

Lento. espressivo

dolce

Alt Solo. **L** *dolce*

E - ja Ma - ter fons a - mo - ris me sen - ti - re
Lass, o Mut - ter, Quell der Lie - be, mich em - pfin - den

vim do - lo - ris fac ut te - cum lu - ge - am fac ut te - cum
Mit - leids Triebe, mich der Trau - er mit Dir weihn, mich der Trau - er

2 3 2 1

M

lu - ge - am
mit Dir weihn.

Bass Solo. *con espressione*

Sopr. *dolce* E - ja -
Alt. *p* E - ja Ma - ter fons a -
Tenor. **CHOR.** *dolce* Lass, o Mut - ter, Quell der
Bass. *p* Eja Ma - ter fons a -

dolce cantando

espressivo

fac ut te-cum
mich der Trau-er

fons a-mo-ris
Quell der Lie-be,

fac ut
mich der

Ma-ter
Mut-ter

fac ut te-cum
mich der Trau-er,

cresc.

mo-ris me sen-ti-re vim do-lo-ris fac ut te-cum lu-ge-

Lie-be, mich em-pfin-den Mitleids Trie-be, fac ut te-cum luge-
mich der Trau-er mit Dir

mo-ris me sen-ti-re vim do-lo-ris

cresc.

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

*rinforz.***N**

fac mich ut der te - Trau - - cum - er lu - ge - am mit Dir weihn fac ut mich der te - cum Trau - er

weihn fac ut - mich der te - cum Trau - er mit Dir weihn te - cum

te - cum Trau - er

fac ut te - cum

am fac ut mich der te - cum Trau - er

weihn, te - cum

te - cum

te - cum

Ad. *

Ad. *

poco rallent. dim. a tempo

lu - - - ge - am

mit Dir weihn.

poco rallent. dim.

mf

fac

poco rallent. dim. a tempo

lu - - - ge - am

mit Dir weihn.

poco rallent. dim.

poco rallent a tempo

p

un poco più di moto.

deciso

0

fac	ut arde	- at	cor	meum	ut arde	- at	cor	meum
Lass	mein Herz für	Christ ent	brennen,	mein Herz für	Christ ent	brennen,		

Lass mein Herz für Christ ent - brennen, mein Herz für Christ ent - brennen,

*dol. espress.
assai* ||

in a man -
lie -

Harmonium.

con grazia.

dolce

cresc.

rinforz.

in	a -	man-do	in	a -	man-do	in	a -	mando	Chri -	- stum	De -
lie -	bend	ihn als	Gott	er -	ken-nen,	lie -	bend	ihn als	Gott	er -	ken -

lie - bend | ihn | als | Gott | er - ken - nen, | lie - bend | ihn | als | Gott | er - ken -

dolce

cresc.

frinforz.

dolce

cresc.

sf rinforz.

- - - do in a - mando in a - mando Chri - - stum De -
- - bend ihn als Gott er - ken - nen, lie - bend ihn als Gott er - ken -

- - bend ihn als Gott er - ken - nen, lie - bend ihn als Gott er - ken -

dolce *più dolce*

um ut si - bi com - pla - ce - am
nen, wohlge - fäl - lig ihm zu sein.

dolce *più dolce*

dolce espressivo *più dolce*

um ut si - bi com - pla - ce - am ut si - bi com - pla - ce - am
nen, wohl - ge - fäl - lig ihm zu sein, wohl - ge - fäl - lig ihm zu sein.

dolce

P *mf deciso p*

fac ut arde at cor
Lass mein Herz für Christ ent -

mf deciso *p*

fac
Lass

mf deciso *p*

mf deciso *p*

legatissimo

dolce con grazia

me-um ut arde-at cor me-um in a-mando
 lie-bend ihn als
dolce

brennen, mein Herz für Christ ent-brennen,
dolce

in aman-do
 lie-bend ihn als

p dolce

cresc. - - - sf *rinforzando*

in a-mando in a-man-do Chri - stum De-um,
 Gott er-ken-nen, lie-bend ihn als Gott er-ken-nen,

cresc. - - - sf

cresc. - - - sf

cresc. - - - sf

in a-mando in a-man-do Chri - stum De-um, ut
 Gott er-ken-nen lie-bend ihn als Gott er-ken-nen wohl-

dolce *più dolce*

ut si - bi com - pla - ce am
wohlge - fäl - lig ihm zu sein

dolce *più dolce*

dolce *più dolce*

dolce espressivo

si - bi com - pla - ce - am ut si - bi com - pla - ce - am
- ge - fäl - lig ihm zu sein, wohl - ge - fäl - lig ihm zu sein.

dolce legatissi.

Andante moderato ma con moto.

Q

(Alla breve)

con divozione

p

San - cta
p con divozione

Präg - o

con divozione
p

San - cta Ma - ter,
Präg - o Heil - ge

P con divozione

espressivo ma senza agitazione

mo

Ma - ter i - stud a gas. Cru - ci -
 Heil' ge je - ne Wun - den. die am
 i - stud a gas Cru - ci - fi - xi
 je - ne Wun - den, die am Kreu - ze

sempre legato

Red. * Red. * Red. * Red. *

fi - xi fi - ge pla - gas fi - ge
 Kreu - ze er ge fun - *espress.* den, er ge
 er ge pla - gas *p* fi - ge pla -
 fi - ge pla - gas *p* fi - ge pla -
 er ge fun den, *p* fi - ge pla -

san - cta
 Präg' o
 san - cta
 san - cta Ma - ter
 Präg' o Heil' ge

san - cta Ma -
 Präg' o Heil' -

Red. * Red. * Red. * Red. *

R

pla - - - gas fi - - ge pla - - - gas Cru - ci -
fun - - - den, er ge - fun - - den, die am
espress. *espress* *cresc.*

pla - - - gas fi - - ge pla - - gas
ge - fun - den, er ge - fun - den, *cresc.*

gas fi - - ge pla - - gas Cru - - ci - fi -
den, er ge fun den, die am Kreuz, am

gas *cresc.* *cresc.*

Ma - ter i - - stud a - - gas Cru - ci -
Heil - ge je - - ne Wun - den die am

Ma - ter

i - - stud a - - gas Cru - - ci - fi -
je - - ne Wun - den, die am Kreu -

ter i - stud a - - - gas Cru - ci - fi -
ge je - ne Wun - - - den, die am Kreu -

Ad. *Ad.* * *Ad.* * *Ad.* *

fi-xi Kreuze er-ge-fun-den Cru-die-ci-am-fi-xi ze, Cru-die-ci-am

fi-xi

piu cresc.

fi-xi fi-ge pla-gas cor-de me-o va-li-de Cru-ci-
Kreuz er ge fun-den, un-ver tilg-bar in mein Herz, die am

cresc.

piu cresc.

cresc.

- xi fi-ge *piu cresc.* - - - *ff*

- ze

cresc.

- xi fi-ge *piu cresc.* - - - *ff*

- ze

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The key signature is one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a crescendo marking (*cresc.*) and a fortissimo marking (*ff*). The lyrics "The Rose Tree" are written below the bass staff, with a final asterisk (*) indicating the end of the piece.

fi - xi fi - ge pla - gas cor -
 Kreu - ze er ge fun - den un -

fi - xi fi - ge pla - gas cor - di
 Kreu - ze er ge fun - den un - ver -

cor - di
 un - ver -

Red.

di me - o va - li - de cor - di me - o va - li - de
- vertilg - bar in mein Herz, un - vertilg - bar in mein Herz.

- di me - o va - li - de cor - di me - o va - li - de
- ver - tilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.
vertilg - bar in mein Herz, un - vertilg - bar in mein Herz.
di me - o va - li - de cor - di me - o va - li - de

me - o va - li - de cor - di me - o va - li - de
me - o va - li - de cor - di me - o va - li - de
tilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.
di me - o va - li - de cor - di me - o va - li - de
- vertilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.

me - o va - li - de cor - di me - o va - li - de
tilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.

Ad. * Ad. * Ad.

marcatissimo

First system of the piano introduction. The right hand features a rapid, repeated eighth-note pattern in G major. The left hand has a few chords. Dynamics include *ff* and *f*. There are asterisks and 'La.' markings below the staff.

T
a tempo

Second system of the piano introduction. The right hand continues the eighth-note pattern. The left hand has a few chords. Dynamics include *f*, *un poco ritenuto e dim.*, *p*, and *mezzof*. There are asterisks and 'La.' markings below the staff.

Third system of the piano introduction. The right hand has a few chords. The left hand has a few chords. Dynamics include *dolente*, *sf*, and *mf marc.*. There are 'La.' markings below the staff.

First system of the vocal introduction. The right hand has a few chords. The left hand has a few chords. Dynamics include *dolente*. There are 'La.' markings below the staff.

Second system of the vocal introduction. The right hand has a few chords. The left hand has a few chords. Dynamics include *dolente*. There are 'La.' markings below the staff.

sempre slacc.

Tam di - na - ti pro me pa - ti poe-nas mecum di - vi -
 aus - er - wä - let um zu dul - den mit mir sei - ner Lei - den
 poe - mit
 poe-nas me-cum di - vi -

de lunga Poe-nas me-cum di - vi - de più lunga pausa
 Schmerz. *rit.* mit mir sei - ner Lei - den Schmerz. *rit.* *dim.*
 nas me-cum di-vide poe - nas me-cum di vide
 mir sei - ner Leiden Schmerz. *espressivo smorz.* mit mir sei - ner Lei-den Schmerz. *espressivo smorz.*
 de

lunga più lunga

218 Tempo I. Lento molto.

Alt *espress.* *rit.* Lass mich in-nig mit Dir kla-gen,

SOLI Tenor Fac ut te-cum pi-e fle-re

Bass fac ut te-cum pi-e flere

p sotto voce *rit.* Lass mich in-nig mit Dir kla-gen,

fac ut te-cum pi-e fle-re

CHOR *p sotto voce*

p sotto voce

p sotto voce

p

Sopr. *espress.* *rit.*

Tenor Cru-treu-ci-fi-xo con-do-le-re tra-gen

Cru-ci-fi-xo con-do-le-re

p treu den Jammer mit Dir tra-gen

p Cru-ci-fi-xo con-do-le-re

dim. mi Dir tra-gen

p treu den Jam mer

dim.

p

8

U *pp* *ppp* **Non troppo Lento**

Do-nec e-go vi-xe-ro
bis auch meine Stun-de schlägt.

CHOR.

Non troppo Lento

Mezzo Sopran Solo.

e sempre alla Breve.

dim.

Juxta crucem tecum sta-re
Bei dem Kreuze zu ver-wei-len

V

et me-ti-bi so-ci-a-re in plan-ctu de-si-de-ro
und mit Dir den Gram zu thei-len solches fleh'ich tief be-wegt.

p

juxta cruce[m] te - cum sta - re et me
Bei dem Kreuze zu ver - wei - len und mit

p

CHOR.

p

p

simile

ti - bi so - ci - a - re in plan - etu de - si - de - ro in
Dir den Schmerz zu thei - len; Sol - ches fleh' ich tief be - wegt,

pp

pp

pp

pp

pp

poco ritenuto *smorzando* *pp*

plan - ctu de - si - de - ro
Sol - ches fleh' ich tief be - wegt.

smorzando *pp*

smorzando *pp*

poco ritenuto *p dolce*

pp

Sopran Solo.

Virgo vir - gi - num prae - cla - ra, mi - hi
Jungfrau hei - li - ge ver - weh - re mir die

dolce

jam non sis a - ma - ra fac me te - cum plan - gere
Bitt' te nicht die schwe - re: Dei - ne Kla - ge sei auch mein,

X

fac me te - cum plange - re.
Dei - ne Kla - ge sei auch mein.

SOLI.

espressivo

Vir - - go vir - gi - num
Jung - frau hei - li - ge,

espressivo

fac me te - cum
Dei - ne Kla - ge

CHOR.

dolce

Vir - go vir - gi - num prae - cla - ra mihi jam non sis a - ma - ra
Jung frau hei - li - ge ver - weh - re mir die Bit - te nicht die schwere

dolce

dolce

dolce

sempre dolce cantando e legato

Red. Red. Red. * Red. Red.*

fac me te - cum plan - ge - re fac me te - cum plan - ge - re
 dei - ne Kla - ge sei auch mein, dei - ne Kla - ge sei auch

cresc.
 plan - ge - re
 sei auch mein,

cresc.
 fac me te - cum plan - ge - re
 dei - ne Kla - ge sei auch mein,

cresc.

fac me te cum plan - ge - re
dei - ne Kla - ge sei auch mein,

cresc.

cresc.

cresc.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a large bracket on the left side, indicating the beginning of the piece. There are several measures of music, with some measures containing a large 'V' symbol. The score ends with a double bar line.

Y *poco rallentando* *p* **a tempo**

re fac me te - cum plan - - ge re
mein, dei - ne Kla ge sei auch mein.

p *poco rallentando* *p* **a tempo**

fac me te - cum plan - - ge re
dei - ne Kla - ge sei auch mein.

poco rallentando **a tempo**

mp

fac ut
Lass mich

mp

mp

mp

CHOR.

marcato

por - tem Chri - sti mor - tem
füh - len Chri - sti Schei - den,

mp

pas - si - o nis
mich Ge - noss sein

mp

mp

mp

Z Poco a poco

fac con - sor - tem
sei - ner Lei - den,

Z

accelerando il Tempo fin al $\frac{3}{4}$

et pla - - gas re -
sei - - ne Maa - le an

SOLI.

co - - le - - re
mir - - er - - neun,

The image displays a musical score for the song "Die Wälder" by Franz Schubert. The score is written for voice and piano. The vocal parts are in the upper system, and the piano accompaniment is in the lower system. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in German, and the music is in common time (C). The vocal parts are for a male voice (Soprano/Alto) and a female voice (Soprano). The piano accompaniment features a prominent bass line and a treble line with chords. The lyrics are: "fac lass me mich pla - - - - - gis ne vul - - - - - Wun - - - - -". The piano accompaniment includes dynamic markings such as *p* (piano) and *p>* (piano accent). The score is presented in a clear, legible format with standard musical notation.

ne - ra - ri - fac - me
den - tau - schen, lass am

cru - - - ce in - - - e bri - - a - -
 Kreu - - - ze, lass' mich be - rau - -

The first system consists of five measures. The vocal staves (Soprano, Alto, and Bass) have lyrics. The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, shimmering effect. The key signature has one sharp (F#).

sempre accelerando poco a poco

ri et cru - o - re
 schen, al - so lieb' ich
 al - so lieb' ich
 cresc. cresc. cresc.

The second system also consists of five measures. The vocal staves have lyrics. The piano accompaniment continues with a similar rapid texture. The tempo instruction *sempre accelerando poco a poco* is written above the piano part. The key signature has one sharp (F#).

Aa

Fi - - - - - li - - - i
 Dei - - - - - nen - - - Sohn, - - -
 Dei - - - - - nen - - - Sohn, - - -
 Dei - - - - - nen
 Dei - - - - - nen - - - Sohn, - - -

Più accelerando

fac me pla - gis vul - ne - ra - ri fac me cru - ce in -
 lass mich sei - ne Wun - den tau - sehen, mich an die - sem

CHOR.

Più accelerando

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: e - bri - a - ri et cru - o - re Fi - li - i
Krenz be - rau - schen, al - so lieb' ich Dei - nen Sohn.

Piano accompaniment for the first system. It includes a piano introduction with a tremolando marking and a forte (sf) marking. The lyrics are: Red. Red. * Red.

Second system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: in-flam-ma - tus et ac - cen - sus perte, vir - go, sim de -
Vor Ver - damm - niss mich be - hü - te, heil'ge Jung - frau, Dei - ne

Piano accompaniment for the second system. It includes a piano introduction with a forte (sf) marking and a Red marking. The lyrics are: Red.

SOPR. *And. sostenuto*
 SOLI. *And. sostenuto*
 TEN. *And. sostenuto*
 fen - - - - - sus
 Gü - - - - - te

8.

marcatissimo

*
Ped.

Vir - - - go, sim de - - - fen - - - sus in
Jung - - - frau, Dei - - - ne Gü - - - te er -

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The music features a melody with many eighth and sixteenth notes, and the piano accompaniment consists of chords and moving lines. There are three asterisks (*) marking specific points in the piano accompaniment. The score ends with the number "4933".

Bb

di - - - e ju - di - - - ci - i

schal - let des Ge - rich - - - tes Ton,

fff

Listesso
tempo.

in di - - e ju - di - - - ci - i

er - schal - let des Ge - rich - - - tes Ton.

*

The musical score for 'The Song of the Lark' is presented in a single system. The upper staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a series of rests followed by four measures of chords, each marked with a fermata and a 'p' dynamic. The lower staff is a bass clef with the same key signature and common time. It begins with a 'Ped.' marking and contains a series of rests followed by four measures of chords, each marked with a fermata and a 'p' dynamic. The final measure of the lower staff is a complex chord with multiple sharps and flats. The score is written in a style typical of early 20th-century musical notation.

SOLI. fen - sus

Gü - te

CHOR.

in-flam-matus et ac-cen-sus per te

Vor Ver-dammiss mich be-hü-te, heil'-ge

[illegible]

Vir - go - sim - de - fen -

Jung - frau, Dei - ne Gü -

Pw. * *Pw.* * *Pw.*

Gc

sus - in di - e ju - di - ci -

te er - schal - let des Ge - rich - tes

Pw. *fff* *Pw.* *Pw.* *Pw.* *Pw.*

i in di - e ju -
Ton, er - schal - let des Ge

Ad.

di - ci - i Ton.
rich - tes

Ad.

Andante moderato quasi l'istesso tempo.

dolce con grazia

Fac me cru-ce cu-sto di-ri

dolce con grazia

SOLI.

dolce con grazia

Fac me cru-ce cu-sto di-ri gieb dass mich das Kreuz be-schüt-ze

Gieb dass mich das Kreuz be-schüt-ze

dolce con grazia

p

mor-te Christi prae-mu-ni-ri

mor-te Christi prae-mu-ni-ri Chri-sti Tod mir dien'als Stütze,

p

Ee*non troppo forte*

con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-ti-a fac
dass er Gna-de mir ver-leih, dass er Gna-de mir ver-leih, gib

espressivo *dim.* *espressivo* *p*

con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-ti-a fac
dass er Gna-de mir ver-leih, dass er Gna-de mir ver-leih,

non troppo forte *dim.* *p*

con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-ti-a

con - fo - ve - ri gra - ti - a con - fo - ve - ri gra - ti - a fac
non troppo forte

mezzo forte

me dass, *espressivo* cru - ce mich das *cresc.* cu - sto - di - ri mor - te
Kreuz be - schüt - ze, *ff*

me dass cru - ce mich das *cresc.* cru - ce cu - sto - di - ri Chri - sti
Kreuz, das Kreuz be - schüt - ze, *ff*

cru - ce cru - ce *cresc.* cu - sto - di - ri
Kreuz Kreuz be - schüt - ze, *ff*

me cru - ce cru - ce *cresc.* cu - sto - di - ri
be - schüt - ze, *ff*

cresc.
3 4 3 4 3

Chri - sti prae - mu - ni - ri con - fo - ve - ri

Tod mir dien' als Stüt - ze, dass er Gna - de,

4 3 4 4 3

Ff*poco rall.**p smorzando*

con - fo - ve - ri gra - ti - a

dass er Gna - de mir ver - leih.

poco rall. *p*

dolce legatissimo

poco rall. *smorzando*

dolce con divozione

fac me cru - ce

dolce con divozione Gieb dass mich

fac me cru - ce cu - sto -

Gieb dass mich das Kreuz be -

dolce con divozione mich das Kreuz be -

Gieb dass

*con grazia**sempre legato*

con grazia *sempre legato*

And. *

cu - sto - di - ri mor - te Chri - sti
 das Kreuz be - schüt - ze Chri - sti Tod
 di - ri mor - te Chri - sti prae - mu -
 schüt - ze Chri - sti Tod mir dien' als

Ped. *

espressivo
espressivo
espressivo
 fac me cru -
 Gieb dass mich -
 fac me cru -
 Gieb dass mich -
 fac me cru -
 Gieb dass mich -

Ped. *

prae - mu - ni - ri fac me cru - ce
 mir dien' als Stüt - ze, gieb, dass mich
 - ni - ri fac me cru - ce cu - sto -
 Stüt - ze, fac gieb, me dass mich - ce das Kreuz be -

Stüt - ze, fac gieb, me dass mich - ce das Kreuz be -

Ped. * *Ped.* * *Ped.* *

Gg *cresc.*

ce cu - sto - di - ri fac me cru-ce cu-sto -
das Kreuz be - schüt - ze, gieb dass mich das Kreuz be -

di - ri fac me
schüt - ze, gieb dass mich, dass mich das Kreuz be -

ce cu - sto - di - ri
das Kreuz be - schüt - ze, gieb dass mich

cresc.

di - ri fac me mich, dass mich
schüt - ze, gieb dass

cu - sto - di - ri fac me cru-ce cu-sto -
das Kreuz be - schüt - ze, gieb dass mich das Kreuz be -

di - ri fac me cru - ce cu-sto -
schüt - ze, gieb dass mich das Kreuz be -

cresc.

di - ri fac me
schüt - ze, gieb

cresc.

Red.

*

Red.

*

Hh

mor - te prae - mu - ni - ri con - fove -
 Tod mir dien' als Stüt - ze, dass er Gna -

con - fo -

mor - te prae - mu - ni - ri con - fo - ve - ri
 Tod mir dien' als Stüt - ze, dass er Gna - de

con - fo ve -
dass er Gna -con - fo -
dass er

mor - - te

ff con - fo - ve - ri
 dass er Gna - de

sempre ff

Ped.

ri gra - ti - a con fo - ve - ri gra - ti - a
de mir ver - leih', dass er Gna - de mir ver - leih'.

ve - ri gra - ti - a con fo - ve - ri gra - ti - a
Gna - de mir ver - leih', dass er Gna - de mir ver - leih'.

ri gra - ti - a con fo - ve - ri gra - ti - a
de mir ver - leih', dass er Gna - de mir ver - leih'.

gra - ti - a con fo - ve - ri gra - ti - a
mir ver - leih', dass er Gna - de mir ver - leih'.

ve - ri gra - ti - a con fo - ve - ri gra - ti - a
Gna - de mir ver - leih', dass er Gna - de mir ver - leih'.

gra - ti - a con fo - ve - ri gra - ti - a
mir ver - leih', dass er Gna - de mir ver - leih'.

ff marcato

*poco rall.
dim.*

mf dolente

II

CHOR.

quan-do cor-pus mo-ri-e-tur

Wenn der Tod einst mir ge-na-het

p ma marcato

SOLI.
TENOR.

quan-do cor-pus mo-ri-e-tur

BASS.

Wenn der Tod einst mir ge-na-het

p dolce

fac ut a - ni -

p dolce
gieb dass meine

fac ut a - ni - mæ do - ne - - tur

gieb dass mei - ne Seel' um - fa - - het

*p marcato***Jj** a tempo (molto moderato)*rit.*

mæ do - ne - tur

Seel' um - fa - - het

SOPR.

CHOR.

ALT.

pp

pa-ra - di - si glo - ri -

ppp Para - die - ses Herr - lich.*rit.**p**Pa.*

SOPRAN.

pp

para-di-si glo-ri-a

pp

para-di-si glo-ri-

ALT.

pp

Para die-ses Her-lich-keit,

pp

Pa-ra die-ses Herr-lich-

SOLI.

TENOR.

*pp**pp*

BASS

*pp**pp*

SOPRAN.

*pp*a
keit,para-di-si glo-ri-a
Pa-ra die-ses Herr-lich-keit,

ALT.

*pp***CHOR.**

TENOR.

*pp*pa-ra-di - si
Pa-ra die - ses,

BASS.

P. mit jedem Accord.

a para - di - si glo - ri - a para - di - si glo - ri -
keit, Pa - ra die - ses Herr - lich - keit, Pa - ra die - ses Herr - lich -

para - di - si glo - ri - a para - di - si glo - ri - a
Pa - ra die - ses Herr - lich - keit, Pa - ra die - ses Herr - lich - keit.

ritenuto *pp* *ppp*

a a - men a - men .

pp *ppp*

keit. A - men, A - men.

ppp *pp* *ppp*

ritenuto *pp* *ppp*

a - - men a - men.

pp *ppp*

A - - men, A - men.

pp *ppp*

pp *ppp*

The musical score for "The Rose Tree" is presented on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is written in a simple, folk-like style. The lyrics are written below the notes. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning of the melody, and the second ending leads to the final cadence. The piece concludes with a double bar line.

O Filii et Filiae.

Oster-Hymne.

XIII.

Un poco animato.

Harmonium.

SOP.

p

ALT

p

Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja O Fi - li - i et

Seid Men - schen - kin - der

Fi - li - æ Rex coe - le - stis Rex glo - ri - æ mor - te sur - re - xit

hoch er - freut, der Herr der ew - gen Herr lich - keit ist von dem Tod er -

sempre dolcissimo

rit.

ho - di - e Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja

standen heut!

rit.

a tempo

Et Ma-ri-a Mag-da-le - na et Ja-co-bi et Sa-lo-me ve-ne-runt cor-pus

Die Frauen kamen bald her-bei, Ma-ri-a und die an-dern zwei zu sal-ben ihn mit

un-ge-re Al-le-lu - ja Al-le-lu - ja Al-le-lu - ja Al-le-lu - ja A Magda-

Spece - rei.

Die Jünger

le - na mo - ni - ti ad os - ti - um mo-nu-men - ti du - o cur-runt dis-ci - pu-

auch am frü - hen Tag sahn bei der Stät - te su - chend nach, wo Je - sus Christ be - gra - ben

sempre p

li Al-le-lu - ja Al-le-lu - ja Al-le-lu - ja Al-le-lu - ja

lag.

Segue

smorz.

Resurrexit.

XIV. Allegro mosso (Alla Breve.)

PIANO.

First system of the piano introduction. The right hand plays a series of eighth notes in a descending scale, while the left hand has a few notes. Dynamics include *pp* and *p marcato*. There are also markings like *ℳ* and *ℳ* with an asterisk.

Second system of the piano introduction. The right hand continues the eighth-note pattern. Dynamics include *ℳ* and *ℳ* with an asterisk.

Third system of the piano introduction. The right hand continues the eighth-note pattern. Dynamics include *ℳ* and *ℳ* with an asterisk.

A CHOR.

First system of the chorus introduction. It features four staves with vocal parts and piano accompaniment. The lyrics are: "Re-sur-re-xit ter-ti-a di-e". Dynamics include *f* and *ℳ*.

Second system of the chorus introduction. The lyrics are: "Auf-er-stan-den am drit-ten Ta-ge!". Dynamics include *f* and *ℳ*.

re-sur - re - xit ter - ti-a di - e

Auf - er - stan - den am dritten Ta - ge!

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics in German. The bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

re-sur - re - xit re-sur - re - xit

Auf - er - stan - den, auf - er - star - den,

The second system of the musical score continues the vocal and piano parts. The lyrics are repeated. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature remains one sharp (F#) and the time signature is 2/4.

ff re-sur-re-xit.
ff auf-er-stan-den!

ff

B

ff *stacc.*

C

1. SOPRANE.

2. SOPRANE u. ALT.

CHOR.
TENÖRE.

BÄSSE.

Christus vincit Christus regnat Christus im-pe-rat in sempi-
 Chris-tus sie-get, Chris-tus herrschet, Christus rich-tet nun in al-

Christus vin-cit Christus regnat Christus im-pe-rat in sem-pi-
 Christus sie-get, Christus herrschet, Christus rich-tet nun in al-

ter - - na sa - - cu - la in sem - pi - ter -
 - - le E - - wig - keit. in al - le, al - -

1. SOPRANE.

2. SOPRAN und ALT.

Christus vin-cit Christus regnat Christus im-pe-rat in sem-pi-
 Christus sie-get, Christus herr-schet, Chris-tus rich-tet nun in al-

ter-na sae-cu-la sem-pi-ter-na sae-cu-
 le E-wig-keit, al-le E-wig-

- na sae-cu-la sem-pi-ter-na sae-cu-
 - le E-wig-keit, al-le E-wig-

ten.

D

Christus vin-cit Christus regnat Christus im-pe-rat in sem-pi-
 Christus sie-get, Christus herr-schet, Chris-tus rich-tet nun in al-

ter-na sem-pi-ter-na sem-pi-ter-na
 le, al-le, al-le, al-le

la a-men a-men in sem-pi-ter-na
 keit, - men a - men in al-le, al-le

la a - - men a - - men in sem-pi-ter-na
 keit, in al-le, al-le

ter - na sae - eu - la Christus vin -
 - le E - wig - keit. -

sae - eu - la Christus vin -
 E - wig - keit. Christus sie -

sae - eu - la Chri - stus vin - eit
 Chri - stus sie - get,

sae - eu - la Christus vin -
 E - wig - keit. -

cit Christus re - gnat Chri - stus

cit Christus re - gnat Chri - stus
 get, Christus herr - schet,

Christus re - gnat Chri - stus
 Christus herr - schet. Chri - stus

cit Christus re - gnat Chri - stus

E

im - pe - rat in sem - pi - ter - na sæ - cu - la
 rich - tet nun

im - pe - rat in al - le, al - le E - wig - keit, in
 rich - tet nun

im - pe - rat
 rich - tet nun

sem - pi - ter - na sæ - cu - la in sem - pi - ter - na sæ - - cu -
 al - le, al - le E - wig - keit, in al - le, al - le E - - wig -

SOLO.

1. SOPR.

esaltato

Chri - - - - - stus vin - cit Ho - san -
sie - get. Lob - sin -

1. SOPR.

la.
keit.

2. SOPR. u. ALT

CHOR.
TEN.

BASS

sempre animato e tremolando

fp p

F

2. SOPR. na get in in ex cel - *esaltato*
der Hö - ***ff***

TEN. *esaltato* Chri -

Chri - - - - - stus vin - cit Ho - san -
sie - get, lob - sin -

Chri - - - - - stus Chri -
p *p* *p* *p*

fp

fp

*

fp

fp

sis he
 stus re gnat, Ho san -
 her schet, lob sin -
 na get, Ho san -
 lob sin -
 stus

p

2. SOPR.

TEN. na get in in ex der Hö

BASS. na get, Ho san - na in ex -
 lob sin - get in der

f *esaltato*

Chri - stus im - pe - rat Ho - san -
 rich - tet nun, lob - sin -

Chri - stus

f

4933

G

Chri - - - - - stus Chri - - - - - stus

sis he, sis he,

cel sis he,

- - - - - na - get poco a poco ral - len - tan -

vin - cit re - gnat

sie - get, herr - schet,

poco a poco ral - len - tan -

im - pe - rat rich - tet nun, im - pe - rat rich - tet nun.

im - pe - rat im - pe - rat.

rich - tet nun. rich - tet nun.

- - - - - do

H *dolce espressivo assai*

SOLI.

Ho - san - na ho - san - na ho - san - na in ex - cel -
 Lob - sin - get, lob - sin - get, in der Hö -

dolce espress. assai

Ho - san-na ho - san-na ho - san-na in ex - cel -
dolce espress. assai

Ho - san-na ho - san-na ho - san-na in ex - cel -
dolce espress. assai

Ho - san-na ho - san-na ho - san-na in ex - cel -
 Lob - sin - get, lob - sin - get, lob - sin - get in der Hö -

Harmonium. *dolciss.*

I*sotto voce**p* ri - te - nu - to

sis
he

in sempi - ter - na sæ - cu -
sotto voce

sis

in al - le, al - le E - wig -
sotto voce

sis

espressivo

sis Chri - stus regnat in sem - pi - ter - na sæ - cu -
 he, - herrschet in al - le E - wig -

PIANO.

p

Tempo I. Allegro animato (Alla Breve.)

la

keit.

CHOR.

p Chri - stus

p Chris - tus

p

ped. *ten.* *ped.* *ten.* *ped.*

vin - cit

sie - get,

Chri - stus

Chris - tus

ped. *ped.* *ped.*

re - gnat im - pe - rat in sempi -

herr - schet, rich - tet nun in al - le,

J

ter - na sa -

al - le E -

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major (one sharp). The lyrics are: "cu - la in sem - wig - keit, in al -". The music consists of half notes and rests.

Piano accompaniment for the first system. The right hand features a flowing sixteenth-note melody, and the left hand provides a steady bass line. A *cresc.* (crescendo) marking is present in the middle of the system.

Four vocal staves for the second system. The lyrics are: "pi - ter - na Hal - le - le E - wig - keit. Hal - le". The Soprano and Alto parts have a *ff* (fortissimo) dynamic marking. The Tenor and Bass parts also have a *ff* marking. The lyrics "2 SOPRAN und ALT." are written between the Alto and Tenor staves.

Piano accompaniment for the second system. The right hand continues the sixteenth-note melody, and the left hand provides a steady bass line. A *ff* (fortissimo) dynamic marking is present in the middle of the system.

K

lu - ja hal - le - - lu - ja

lu - ja

ff

hal - le - - lu - ja hal - le -

L

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "lu - ja hal - le - lu - ja hal -". The second and third staves are instrumental parts, likely for strings or woodwinds. The bottom staff is a bass line. The key signature is D major (two sharps). The tempo is marked "L" (Lento). The dynamics include *ff* (fortissimo) and accents.

Trompeten.

Second system of the musical score. It includes a trumpet part (Trompeten.) on a single staff, which enters with a triplet of eighth notes. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features chords and moving lines, with a triplet of eighth notes in the bass line. The dynamics include *ff* (fortissimo) and accents.

Third system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "le - lu - ja hal - le -". The second and third staves are instrumental parts. The bottom staff is a bass line. The key signature is D major. The tempo is marked "L". The dynamics include *ff* (fortissimo) and accents.

hal - le -

Fourth system of the musical score. It includes a trumpet part (Trompeten.) on a single staff, which continues with a triplet of eighth notes. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features chords and moving lines, with a triplet of eighth notes in the bass line. The dynamics include *ff* (fortissimo) and accents.

M

lu - ja - - - - -

sempre **ff**

Red.

Chri - - stus vin - cit, Chri - - stus

Red.

Red.

Red.

re - - - gnat, Chri - - - stus im - - -
herr - - - schet, rich - - -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "re - - - gnat, Chri - - - stus im - - -", "herr - - - schet, rich - - -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

The piano accompaniment for the first system. The right hand plays a series of chords, mostly triads and dyads, with some triplets. The left hand plays a more active bass line, often with triplets and sixteenth notes. The overall texture is dense and rhythmic.

- pe - - rat Ho -
tet - - nun, lob -

The second system continues the vocal and piano parts. The vocal parts have lyrics: "- pe - - rat Ho -", "tet - - nun, lob -". The piano accompaniment continues with similar rhythmic patterns, including triplets and sixteenth notes.

The piano accompaniment for the second system. The right hand continues with chords and triplets. The left hand features more complex rhythmic patterns, including triplets and sixteenth notes, leading to a final chord marked with a *p* (piano) dynamic.

san - - - - - na get, Ho - - - - -
 sin - - - - - get, lob - - - - -

p

Ho - - - - - san - - - - - na
 lob - - - - - sin - - - - - get,

p

pp

Ad.

Ad.

san - - - - - na get, Ho - - - - -
 sin - - - - - get, lob - - - - -

p

Ho - - - - - san - - - - - na
 lob - - - - - sin - - - - - get,

p

p

p

Ad.

Ad.

san - - - - - na Hal
sin - - - - - get. ff

Ho - - - - - san
lob - - - - - sin - - - - - na
get. ff

cresc. cresc. ff

cresc.

Ad. Ad. *

le - - lu - - ja Hal - - le - - lu - -

ff

ff

3 3 3 3 3 3 3 3

ja Hal - le - lu - ja Hal - le -

P

lu - - ja Ho - san - - - - -

Lob - sin - - - - -

Ho - san - - na Ho - san - - na

Lob - sin - get, lob - sin - get

ff sempre

na
get

Ho - san - na Ho - san -

in ex - cel - sis Ho - san - na Ho - san -
in der Hö - he, lob sin - get, lob sin -

ped.

ped.

*

a

na in in ex - cel - sis he, Ho - san -
in der Hö - he, lob sin -

na
get

ped.

* *Pedal mit jedem Takt.*

na - get, Ho - san - na get Hal - le -

lob - sin -

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The key signature is A major (three sharps). The time signature is 4/4. The system ends with a repeat sign.

The piano accompaniment for the first system features a continuous, flowing arpeggiated pattern in both the right and left hands, creating a shimmering effect. The right hand uses a mix of eighth and sixteenth notes, while the left hand uses a similar pattern with a lower register.

lu - ja - - - - - R

The second system continues the vocal and piano parts. The vocal line has a long note on 'ja' followed by a rest. The piano accompaniment continues with the arpeggiated pattern. The system ends with a repeat sign.

The piano accompaniment for the second system continues the arpeggiated pattern. The right hand has a more complex, multi-measure arpeggio in the final measures, while the left hand remains steady. The system ends with a repeat sign.

ff A - men, A - men, A - men, A -

ff

ff

ff

ff

ff

men, A - - - - men!

sbassa

